

Sets in Order

35¢

FEBRUARY
1962



PROMENADE

SQUARE DANCE
ORGANIZATION
(SEE PAGE 33)

The Official Magazine of SQUARE DANCING

A FULL HOUSE OF DANCING PLEASURE



NEW ROUNDS



LELA & LOUIS LEON

'WALTZ MICHELE'

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LARRY WARD

'WALTZ MICHELE' / 'ROCKIN' TWO-STEP'
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"I Don't Know Why"

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SIO D 501



LEE HELSEL

BOB PAGE CALLS

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"Sleepy Time Gal"

SIO D 503



BOB PAGE

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Colorado Springs, Colorado

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of the lovely lady
of square dancing*

*Mrs.
Lloyd Shaw*

THE CHEYENNE MOUNTAIN FESTIVAL to be held in the new International Center at the Broadmoor Hotel, March 30, 31, 1962 is a big square dancing "first" at this beautiful resort. Colorado square dancers think it is a MUST that this Festival honoring their friend, Dorothy Shaw, be held here. It was in this immediate locale, the Cheyenne Canon district at the Cheyenne Mountain High School, that the late Dr. Lloyd (Pappy) Shaw organized the famous Cheyenne Dancers.

MARCH 30, 31, 1962

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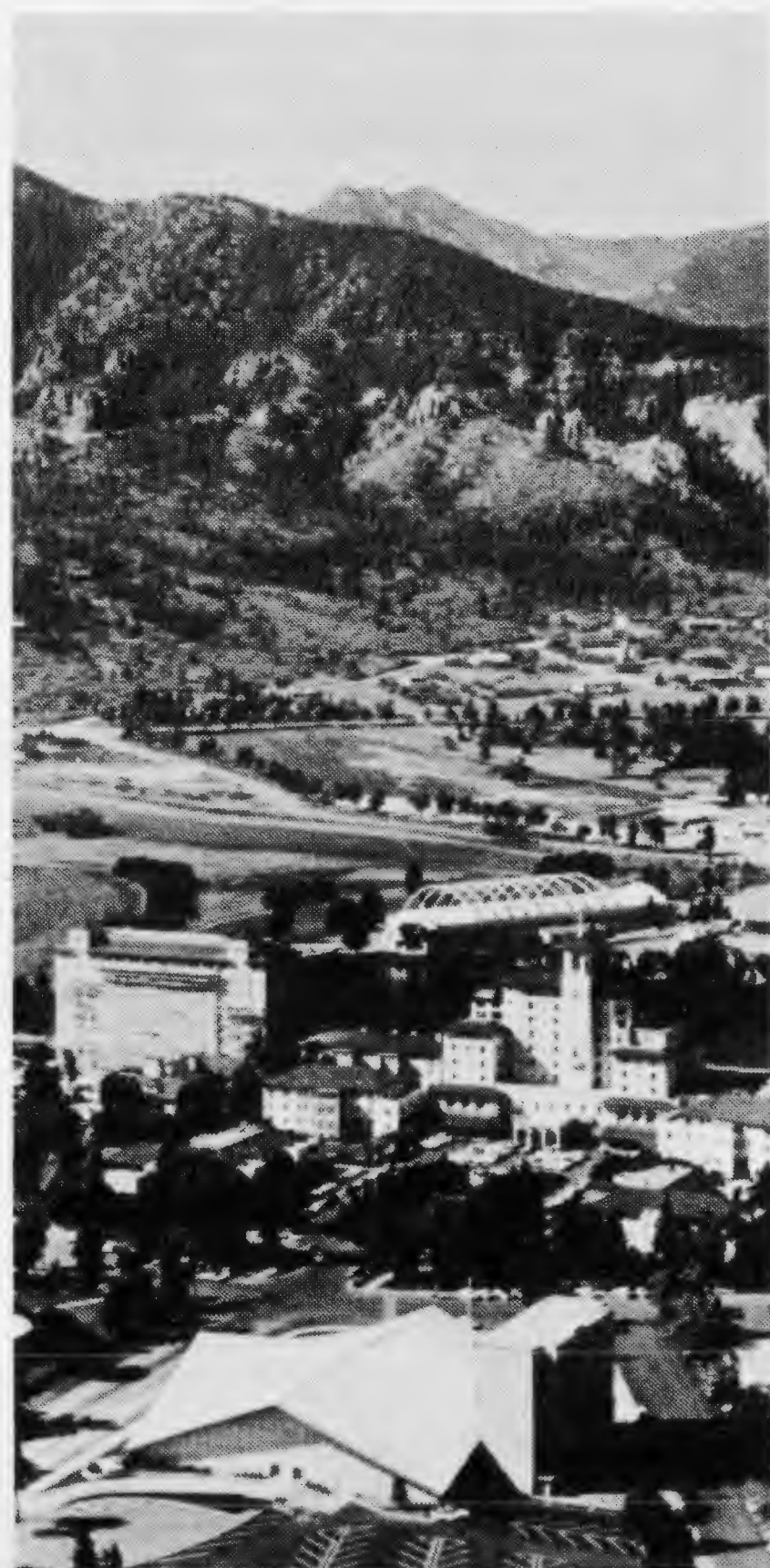
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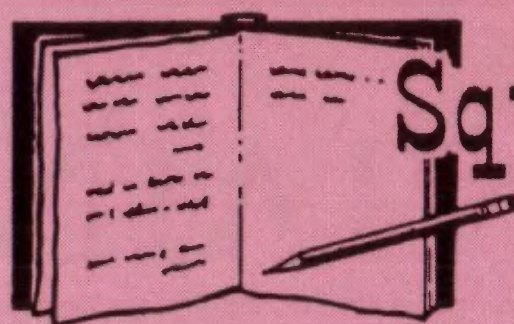
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BROADMOOR INTERNATIONAL CENTER

COLORADO SPRINGS, COLORADO





Square Dance Date Book

- Feb. 4—Square Wheelers Guest Caller Dance
Governor's Hall, Sacramento, Calif.
- Feb. 9-10—10th Round Dance Festival
Rice Hotel, Houston, Texas
- Feb. 9-10—Carolina Capers
Wade Hampton Hotel, Columbia, S.C.
- Feb. 15—Scioto Council Guest Caller Dance
Skate-A-Way, W. Chillicothe, Ohio
- Feb. 16—7th Ann. Diamond Squares Jamboree
E. Landsdowne, Pa.
- Feb. 17—Anglo-American Square Dance Jamb.
Elizabethan Ballrm., Co-Operative House
Upper Parliament St., Nottingham, England
- Feb. 18—Convention Booster Dance
Bellevue Stratford Hotel, Philadelphia, Pa.
- Feb. 25—Guest Caller Dance
Ranchland, Camp Hill, Pa.
- Feb. 25—Omaha Callers' Series Dance
Riverview Park, Omaha, Nebr.
- Feb. 25—Pre-Convention Trail Dance
Wampler's Ballerena, Dayton, Ohio
- Mar. 3—Teen-O-Rama
Cutler Union, Rochester, N.Y.
- Mar. 8-10—3rd Annual WASCA Spring Fest.
Sheraton-Park Hotel, Washington, D.C.
- Mar. 10-11—So. Oregon Square-Up
So. Oregon College, Ashland, Ore.
- Mar. 15—Scioto Council Guest Caller Dance
Skata-A-Way, W. Chillicothe, Ohio
- Mar. 30-31—Cheyenne Mountain Festival
Broadmoor Hotel, Colorado Springs, Colo.
- Mar. 30-31—3rd Annual Cenla S.D. Festival
Alexandria, La.
- Mar. 31—6th Ann. Kansas R.D. Assn. Fest.
Civic Audit., Emporia, Kansas
- Mar. 31—2nd Annual Square Dance Jamb.
Munic. Audit., Minot, North Dakota
- Apr. 1—Guest Caller Dance
Ranchland, Camp Hill, Pa.
- Apr. 6-7—7th Southwest Kansas S.D. Festival
Munic. Audit., Dodge City, Kans.
- Apr. 6-8—9th Annual Calif. State Convention
Fairgrounds, San Jose, Calif.
- Apr. 7—Rochester Fed. Dance-O-Rama
Cutler Union, Rochester, N.Y.
- Apr. 7—8th Ann. Virginia S.D. Festival
Memorial Gym, U. of V., Charlottesville, Va.

Sets in Order

Published monthly by and for Square Dancers
and for the general enjoyment of all.

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From The Floor

("From The Floor" is the Square dancer's opportunity to take "pot shots" at "Sets in Order" or the Square Dancing picture in general. Send your comments to the Editor, "Sets in Order," giving full name and address. Unsigned letters will be disregarded.)

Dear Editor:

It was such a nice gesture to feature Dad and Mom Brundage in your magazine. Everywhere they go, one and all love them. The joy they bring to those they come in contact with is proof of the high esteem in which they are held. We are very happy to be able to know them and the wonderful work they do down here.

Cliff and Lois Reazak
New Port Richey, Fla.

Dear Editor:

... Some people *read* Sets in Order but I study it like a manual, for with just under a year's experience in calling I have found no other book so helpful.

Dick Amidon
Zaragoza, Spain

Dear Editor:

... I would like to add my vote of confidence to the "Callers and Leaders Only" session Thursday morning at the Detroit National. I hope you will encourage future National committees to undertake a similar endeavor. That was by far the highest calibre session I have ever attended.

Bob Brundage
Danbury, Conn.

We heartily agree. This was one of the highlights in this recent or in any of the National Square Dance Conventions. If any of you are interested in this feature being continued, you should address your request to Harry Moore, General Chairman of the 1962 Eleventh Annual National Square Dance Convention, 9233 Abbott Avenue, Miami Beach 54, Florida, or to George Nichols, Chairman of the National Convention Committee, 1565 Harrison, Denver 6, Colorado. If there's something that you like or don't like about these square dance conventions, let these men know your thinking.—Editor.

Dear Editor:

In response to President Kennedy's decrual of the way Americans spend their spare time on "spectation" rather than participation, I had

(Letters, continued on Page 58)



FOR BEGINNING WALTZERS —

and for experts who enjoy a simple but challenging figure to ingratiating music: This beautiful study in 'canter' and 'held' steps, done in a perfectly basic pattern, to one of the world's dearest tunes —

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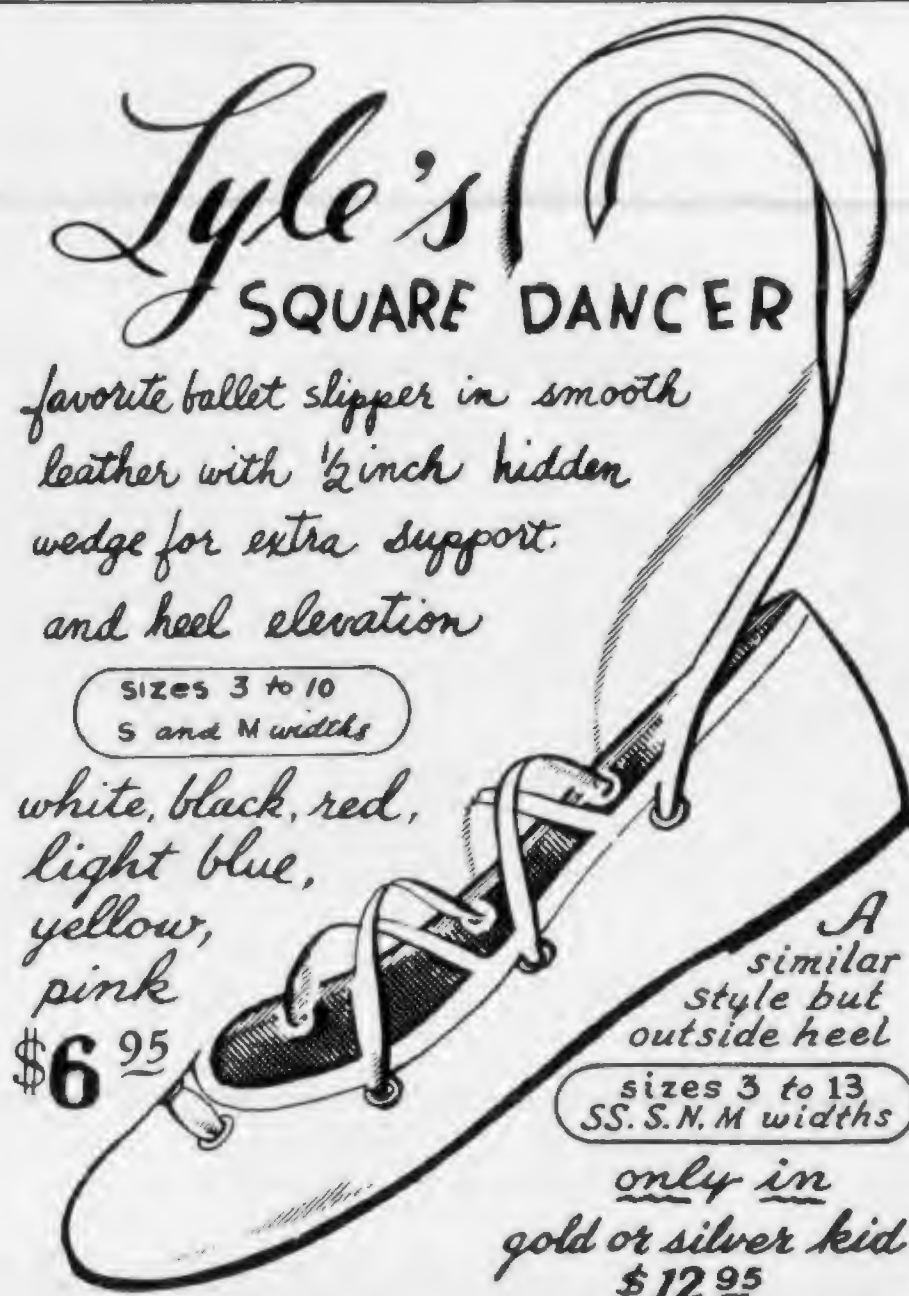
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AND, about **VAYA CON DIOS**—don't miss this **great** waltz. (#243). One teacher wrote — "What a beauty!... makes you feel ten feet tall, doesn't it!"

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Lloyd Shaw

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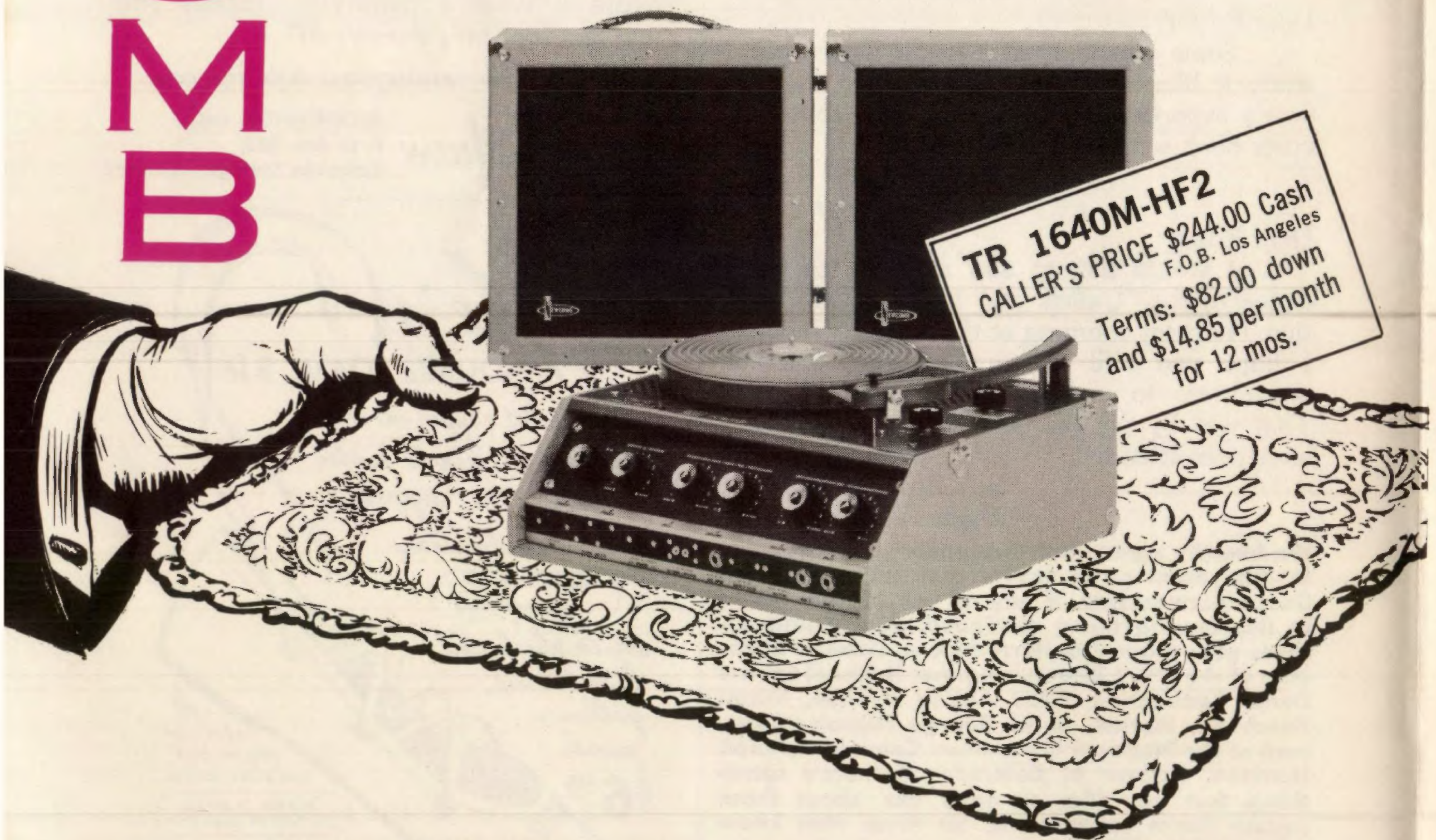
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AS I SEE IT

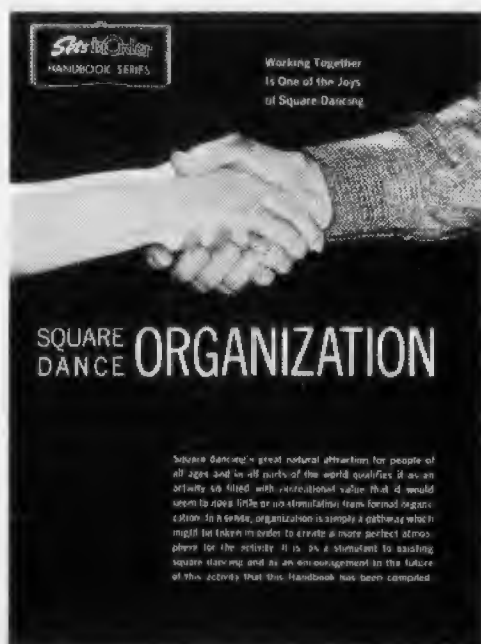
bob osgood

February 1962

HAVE YOU EVER been plagued with a particular project that you've wanted to accomplish for some time but for one reason or another have found it to be an increasing challenge to complete?

Since early 1956 we have had in our mind the possibility of releasing a manual dedicated to the various forms of square dance organization. Underlining the need for such a manual have been the many, many letters we've received asking for help in forming clubs, classes, federations and associations. The pleas for sample constitutions alone have filled one of our large files and we have come to realize that this need for information is going to continue as long as square dancing remains the popular couple activity.

A number of months ago we started in earnest to gather the material that might possibly go into a series of Sets in Order articles. In November of 1960, when we released our first handbook (The Handbook of Youth) and saw the possibility of this type of presentation, we decided to boil all of our organization material into a 16-page booklet for release at the earliest possible date. Trying to cram a size fourteen foot into a size nine and a half shoe is an impossibility and so we discovered it was useless to try and cram all of this material into the normal size of handbook.



Newest member in the Sets in Order Handbook series, "Square Dance Organization," begins on page 33 of this issue.

The results of much correspondence, actual experience and study, you will find in our 24-page handbook bound into the center of this issue of Sets in Order. As in the case of our other handbooks, you'll be able to pull this one out without harming either it or the rest of the magazine.

We're quite pleased with the way this has all turned out. We fully realize that the subject of organization will never be exhausted. There is so much that can be said on every phase. However, we do feel that we have hit upon some of the most important features and we've designed the handbook primarily for those who are just becoming interested in the formation of a club, class or association.

While we have aimed primarily at the dancer and his needs, this handbook will be vitally important to the caller and teacher whose interest in square dance organization goes hand in hand with his desire to help develop a bright future for square dancing.

Changing Times

WE'VE WATCHED with interest during recent months as labor forces in this country have hacked away at the work schedule of the average citizens. (What ever happened to the forty-eight hour work week?)

Not too long ago there was considerable concern in various circles over the possibility of a thirty-six hour work week. Then, not long ago, we understood some groups were standing firm on a decision to work only thirty-two hours each week. Now we note in the papers that electrical workers in one of the major cities have been striking for a thirty hour week.

The implication here is that as the workman spends less and less time at his place of business, he'll have more and more time available for his choice of avocations. In recent years we've seen this indicated in the growing emphasis on travel, and in such activities as bowling, golf and boating, and we can't help

but feel that of all these activities square dancing will undoubtedly get a big share of the leisure hour attention.

If these developments continue, and all indications are that they will, then square dancing must certainly be prepared for the challenge. New classes, new facilities for clubs and new clubs themselves must be formed. This is an excellent time to evaluate your area and discover if your square dancing is prepared for expansion.

Looking Up

THE CLAMOR OF ENOUGH PEOPLE has evidently reached the ears of round dance record manufacturers and recent months have provided us with a *miracle* in this field.

For years the record manufacturers have asked choreographers why they continued insisting on creating new rounds to existing pop-label tunes. The answer has always come back "These are the records that *send* us. These are quality recordings with excellent music. When the square dance labels can produce music of this type, then you will see some change."

Well, evidently the changes have been made and the result is some truly excellent listening and dancing music which, as far as we are concerned, is *equal to* and, in some cases *better than*, the so-called pop labels. The new releases are *equal to*, because of the well balanced enjoyable sound and *better than*, because of the fact that the arrangements are designed especially for the round dances they accompany. There just aren't any awkward tags, ungainly introductions or ugly endings.

Illustrating the point are recent releases on Blue Star. Take a listen to "Polkadot Glide" (Polkadots and Moonbeams) and "Chopsuey Polka" on Blue Star BS1592. Good orchestrations, loaded with variety and a musical combo made up from seven to ten musicians provides music equal to a lot we've heard on local juke boxes.

Windsor and Grenn Recordings are two other labels doing an excellent job of leading the field in a new and inspiring direction.

This quality is also being felt in square dance recordings which makes us think that the entire field is undergoing a long needed face lifting. Much of the credit, of course, goes to you folks

who use records and who have been demanding more in the line of quality. Certainly our hats go off to the companies who have picked up the challenge and who are truly beginning to deliver the goods.

Background for Dances

ON THE SUBJECT of square dancing and records we haven't said much in the past concerning the use of background music at a square dance, but we have been working on some ideas.

During the last couple of years we've experimented with the reaction of square dancers during the short breaks that come between tips. On many occasions with different groups, suitable background music was played during the two or three minutes of rest between tips. Each time the square would stop and before it was time for the next round dance, recorded music would be played just loud enough to be heard. In other instances, no music was played.

It became quite apparent, from the reaction of the crowd, that music helped to elevate the tone of friendliness and tended to increase the conversation level whenever it was used.

We know of quite a few callers who have been trying this during recent months and note that most are in agreement on the type of records chosen for background. Except when an occasional Mitch Miller "Singalong" was dropped in, the majority of the choices were instrumentals. The emphasis seemed to be on just good-listening-music, certainly not the kind that would put anyone to sleep, but the kind that we've heard referred to in the recording business as "tired businessmen's music."



We have several records that we think are great. They're all twelve-inch LP's. Some of Billy Vaughan's selections are especially good as are Lawrence Welk's. We're discovering more good ones all of the time.

Of course, on special occasions we may be able to dig out records that fit the Christmas, Easter, St. Patrick's Day or Patriotic themes, to carry the mood of the evening into the rest periods.

One stunt we haven't tried as yet but which we hear is quite effective, has to do with the replaying of the instrumental music of the last singing call just used. Many times those at a dance have never just listened to the background music which ordinarily accompanies their caller. We understand this experiment has proven quite successful.

Members of a club may find that they have among their records excellent possibilities for background music and may wish to share these with the caller for use on a particular evening. However you handle it, you'll discover that music during the non-dancing portions of your program may give the club that little extra something it has been needing. Why not try it and see?

The Far East Chapter

AMONG THE MANY GUESTS to our offices over the recent Holidays were Bill and Alyce Johnson, returning to their State Department post in Korea. The experiences of these two should go into a book. Along with their more or less regular square dance activities in Seoul, their base of operations, they've had some most unusual experiences. Among the ones they told me about was the time they had trained a group of young Korean girls to square dance and through the help of square dancers here in the States managed to get them costumed befitting the activity. In busses, the Johnsons and the Oriental counterparts of "Sally Goodin" made several trips to the DMZ (demilitarized zone) and managed a reasonably accurate facsimile of an evening of American square dancing for some of our front line soldiers.

"You haven't seen anything," said Bill, "until you see a six foot two sergeant from Kansas swinging his four foot eight Korean partner."

Our hats go off to the Johnsons and other

folks in different parts of the world for making square dancing available to folks so far from home. Incidentally, Bill tells us that he's instituted a plan in his classes which he hopes will fill an existing need. As each dancer transfers back to the United States, Bill and Alyce will send a note to at least one square dancer in the serviceman's new destination. The hope is that any dancers receiving these letters will make an effort to follow through — contact the man when he gets settled and, if possible, bring him into their square dancing activity.

This sounds like a wonderful idea and if it will work with folks coming from Korea, undoubtedly the same thing could hold true with square dancers returning from points all around the world.



On the Twenty Basics

WE EXTEND a great big *thank you* to all Sets in Order readers who took time out during the recent Holidays to write us. Your thoughts and suggestions regarding those experimental movements which we presented for consideration are very much appreciated.

The letters were extremely interesting and most helpful in making our final analysis. Your views seemed to vary depending on your geographical locations and seemed to reflect the amount of usage each of these various movements have received.

At the present time we're working just on basic movements one through twenty. It will still be a while before we finish with the suggestions for revisions on basics twenty-one through thirty.

We have decided to make only one change in our list for the coming year. Because of its continued and natural usage and because it seems to fit the requirements we have set up to govern this particular list of basics, we feel that the movement "star thru" originated by Ed Michl of Coshocton, Ohio (S.I.O., November 1960), belongs as a part of basic number twelve, the section on Turn Unders.

You will find some style series comments on the movement along with some variations for its use on pages 18 and 19 of this issue.

DAKOTA LAND



By Terry Golden, Colorado Springs, Colo.

CHAMBERS OF COMMERCE seem to be under a compulsion to "create" slogans glorifying their areas. Some of these are unimaginative, but at least factual and descriptive: "The Wheat State" (Kansas); "The Tall Corn State" (Iowa, of course). Others strive for a more deathless prose: "Land of Infinite Variety," it being South Dakota that lays claim to such Cleopatra charms: "Land of Sky Blue Waters," (Minnesota, as per Hamm's Beer). Crossing into Oklahoma once I saw a sign that I took to be an unofficial expression of local pride, — a rough board fastened to a barbed wire fence proclaiming, "Oklahoma, Land of Honest Men and Slender Women!" North Dakota is simply "Bountiful North Dakota."

This is the land of hills and stones
Where all is strewn with buffalo bones.
Oh Buffalo bones, bleached buffalo bones,
I seem to hear your sighs and moans.

Chorus: Oh Dakota Land, Sweet Dakota Land, etc.

We have no wheat, we have no oats,
We have no corn to feed our shoats;*
Our chickens are so very poor
They beg for crumbs outside the door.

Chorus.

Our horses are of the bronco race;
Starvation stares them in the face.
The only reason why we stay,
We are too poor to get away.

*Shoats. No longer pigs, but not yet hogs.

It was a hardy race who settled the Dakota Plains. All kinds of people came and went, but those who stayed were largely of Scandinavian and Germanic stock. I never enjoyed a season any more than the fall I toured the schools of North Dakota. Wonderful people. Courteous, quietly friendly, helpful, honest, and not afraid of work. Some of Willa Cather's books tell

(Continued on Page 84)

We've reached the land of des-ert sweet, Where no-thing grows for
man to eat. The wind it blows with fev-'rish heat A-cross the plains so
hard to beat. Oh, Da-ko-ta land, Sweet Da - ko - ta land, as
on thy fier - y soil I stand, I look a-cross the burn-ing plains, And
won-der why it nev-er rains, 'Till Ga-briel blows his
trum-pet sound, And says the rain's just gone a - round.

THE DANCER'S WALKTHRU

Sets in Order

THEMES FOR FEBRUARY

YOU SIMPLY CAN'T LOOK at February without immediately thinking of Valentine's Day. Why not plan a Sweetheart Dance this year?

Place an old-fashioned Valentine Box on a table near the entrance of your hall so that each lady may write her name on the back of a penny Valentine Card (furnished by the club) and deposit it in the box at the beginning of the evening. Have each gentleman draw one card from the box and ask this lady to be his partner during the refreshment period. Or, if you don't have sit-down refreshments, use the same idea to match dance partners for one tip, which your caller might announce as the Sweetheart Dance of the Evening.

Try a pretty Valentine Punch as a refreshing pause during the dance. Combine 1 package of instant cherry soft drink mix, 1 cup sugar, 2 cups pineapple juice, $\frac{1}{4}$ cup lemon juice with 2 quarts of water. Add ice cubes to the punch bowl and float red maraschino cherries on top. This recipe makes about 20 servings.

HEARTS IN STYLE

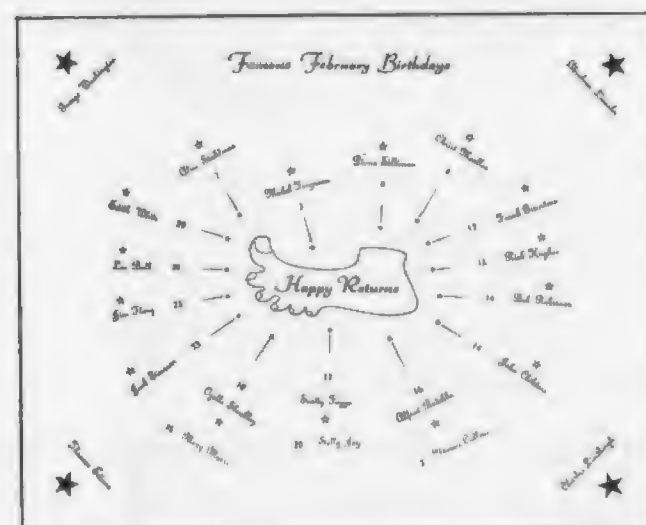
LET'S NOT FORGET that February also has 27 other dancing days besides Valentine's Day.

Bert and Muriel Williams of Los Angeles, Calif., have created one clever idea for a February dance theme. Looking over the club's membership, they listed everyone who had a birthday during February, plus such notable birthdays as those of George Washington, Abraham Lincoln, Thomas Edison, etc.

Now it just happens that the Williamses are printers by trade so it was no problem for them to typeset, paste up and print rather elegant place mats featuring the club insignia in the center and all the "famous birthdays" — names and dates — across the face of the mat.

However this idea could be adapted in many different ways and quite naturally for any

month of the year. A long wall streamer might be hand painted with the famous birthdays of your club; a paper tablecloth for the refreshment table might be lettered with a child's printing set; invitations to a Famous February Birthday Dance might simply be typewritten and mailed to members.



Your caller might dedicate each tip to one of the birthday celebrities. Simple or elaborate, this particular theme will make several club members mighty happy.

A WORTHWHILE PROJECT

ANOTHER PROJECT that pops up during February or thereabouts is the annual Girl Scout Cookie Sale. This year the Girl Scouts happen to be celebrating their 50th Anniversary and they are certainly a worthwhile organization.

Perhaps your club might invite several members' daughters or granddaughters who are in Scout or Brownie Troops to come to one dance and tell a bit about their activity and then sell their cookies. If this isn't possible, your club might contact a local troop and buy several boxes of cookies to feature as one evening's refreshments.

You'll be helping a great many wonderful girls who are on their way to becoming useful and happy adult citizens of tomorrow.



BADGE OF THE MONTH



Care to guess the name of our Badge of the Month for February? That's right — the Lochwood Round Dance Club of Skippack, Pennsylvania.

Designers of the badge took the liberty of playing on the *sound* of words by substituting a "k" for an "h" when they named their club after the Lochwood Barn of their teacher, Bill Johnston. Going back one step further, the barn is named after the Johnston family castle in Scotland, Lochwood. (Doesn't everyone have a family castle?)

An inexpensive lock is screwed into a *round* piece of wood (remember, it's a round dance club) and the member's name is then burnt across the top of the wood.

Another novel treatment for a club badge, showing whimsy and imagination.

QUESTION BOX

Question: We are a fairly new square dance club and have just acquired our first club banner. What are the courtesies and etiquette involved in displaying it, and how do you keep other clubs from taking it?

Answer: Club banners are certainly a nice "extra" for a group to have but they are not necessarily a standard piece of equipment with every square dance club. For this reason, as far as we know, there are no definite rules that must be followed. However here are several

points that have been called to our attention over the years which you might think about.

Displaying a club banner at your own regular dance can serve as a warm, personal means of identification. If your club travels to visit another club it would be thoughtful to check ahead of time to see if they would mind your bringing the banner along. If you do display it at another club, don't let it serve as your only club symbol. Remember that friendliness, fitting into another group's atmosphere, and good dancing manners will be recalled long after the color and shape of your banner are forgotten.

Being the guests of another club is certainly your club's opportunity to fit in with the plans of the evening and enjoy what your hosts have to offer.

If you are hosting another club, you might ask them to bring their banner to display. If they do not have a banner see if they won't attach one of their membership badges to your banner if you have one. If the visiting club does not need the badge returned, it might be fun to leave it there as a reminder of your friendly association.

Should there be any inclination in any area for clubs to steal each others' banners, it would seem quite natural simply to do without them. Pettiness of this nature would arise only if the true spirit of club pride and friendship were missing. The reputation of any square dance group can never be based on a club banner.

Question. We've recently been invited to be guests of a square dance club — an honor, incidentally, which we are greatly anticipating. From the invitation we received, we don't know whether we're expected to pay or not. How are matters of this type usually handled?

Answer. Being included in an "Invitation Dance" does not always mean that you are not expected to pay—rather, that you are expected to pay and enjoy the evening with the regular members. Of course there is no universal answer to this as some clubs do not charge guests. The best bet is to have your money ready and expect to pay. If they won't take your money, well, that's the way things are.

Question. How do you say "thank you" for a good dance?

Answer. It all depends on whom you want to thank. Saying "thank you" is an art and a "thank you" well placed can do much good. If you're a guest at a club and would like to



say "thank you" drop the board a note. You can usually get the address from one of the members. Usually, it's just as effective to hunt up the officers of the club before leaving and extend your thanks in person. Of course, if someone took you to the dance, you'll want to thank them too. By all means, if you enjoyed the calling, let the caller know. Sometimes this is taken for granted. It shouldn't be. One other place for a "thank you" seems to be in order. After serving a six month's or a year's term in office, the officers of your club very often slip off into oblivion. Though they are not working for a "reward," your little "thank you" to them in appreciation of what they have done to add to your dancing pleasure is certainly in order.

A FRIEND in NEED

OCCASIONALLY WORD FILTERS through to us from scattered locations that school boards or park and recreation departments are turning an unfriendly ear to square dance groups. Reasons are varied, from fear of damaging the floor to interference with other planned activities. In the past we have tried to help counteract such charges by printing letters from happy and satisfied school and recreation departments.

Now we receive word of one square dance club's success story with the park and recreation department in their area. This group meets twice monthly in the hall of one of the large city parks. Relations between the dance group and the park management have generally been good and the club has always been careful to leave the hall in better condition than they find it each dance night. However, the officers of the club always have looked for ways to improve their public relations and this last December found an answer.

The WALKTHRU

The park was preparing for its annual Christmas play for the wee fry who inhabit its jungle gyms and swings and clay and paste classes. Rehearsals were already under way for Santa and his gifts and the Christmas play but nothing had been planned for any special stage setting. During one dance evening, word of this plight reached one of the club members.

Right then a plan was born. Four of the club men volunteered to build a backdrop for the park's holiday show. As fortune would have it one of the men was an artist, one a carpenter, one a sign painter and the fourth extremely willing and clever with his hands. No need to tell you that the resulting stage setting was beautiful and that the department heads as well as the children were thrilled.



Most important of all, however, was the goodwill created between this square dance club and the city's park department. Unsolicited, square dancers sought a way to be helpful with a project completed unconnected with square dancing.

Any square dance club could accomplish the same result. Schools and parks are continuously planning special events or there is often refurbishing and remodeling to be done. All holidays come in for extra attention: Valentine's Day, St. Patrick's Day, Easter, Memorial Day, Fourth of July, Thanksgiving Day, etc., etc.

If you've a mind to better your own relationship with a school or park where you dance or would like to create some special friendship for square dancing, look for a way to help out when it's least expected. And you don't have to be an artist or a carpenter, for enthusiasm, ingenuity and willingness will carry you a long way.

Perhaps you, like the Beverly Hillbillies Square Dance Club, can help the name, "Square Dancers," soar a bit higher this year.

The WALKTHRU

HANDY REFERENCE IDEA

The Ankle Knockers Square Dance Club of Palo Alto, California, has developed a useful and easily-referred-to By-Law Booklet. Smaller than a man's very-thin wallet, the plastic case contains a membership card and 16 printed pages of the club's by-laws and is presented to each club member.

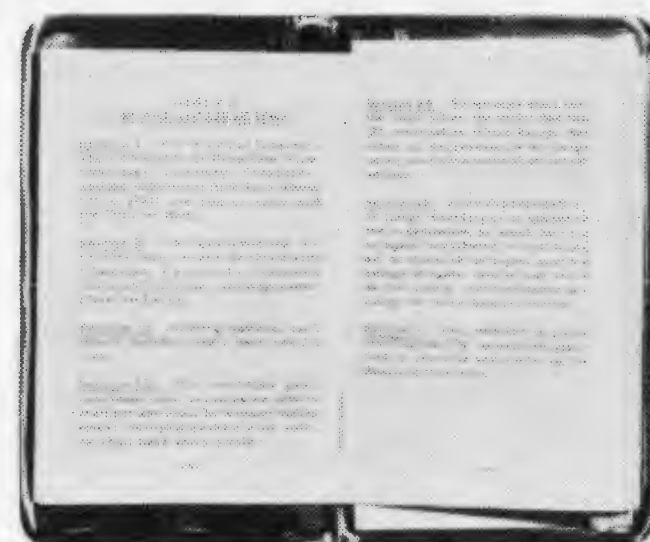
The thought behind the booklet was to have the by-laws in such an available form that (1) the members would be less apt to lose them, and (2) by repetitive reference to them each person would be more aware of his own club privileges, duties and responsibilities.

This is certainly a plan well-thought-out and worthy for consideration by any square dance group.



The Ankle Knockers pocket wallet, when closed (left) measures only $4\frac{1}{8}$ " by $2\frac{1}{2}$ " in size.

The wallet, when open (right) is a handy reference to the club's by-laws.



SQUARE DANCE PARTY FUN

TOP LEVEL SECRET

Have you had a chance to try last month's party stunt yet, guessing your husband's knees? We've taken this gag one step farther and it turned out to be hilarious.

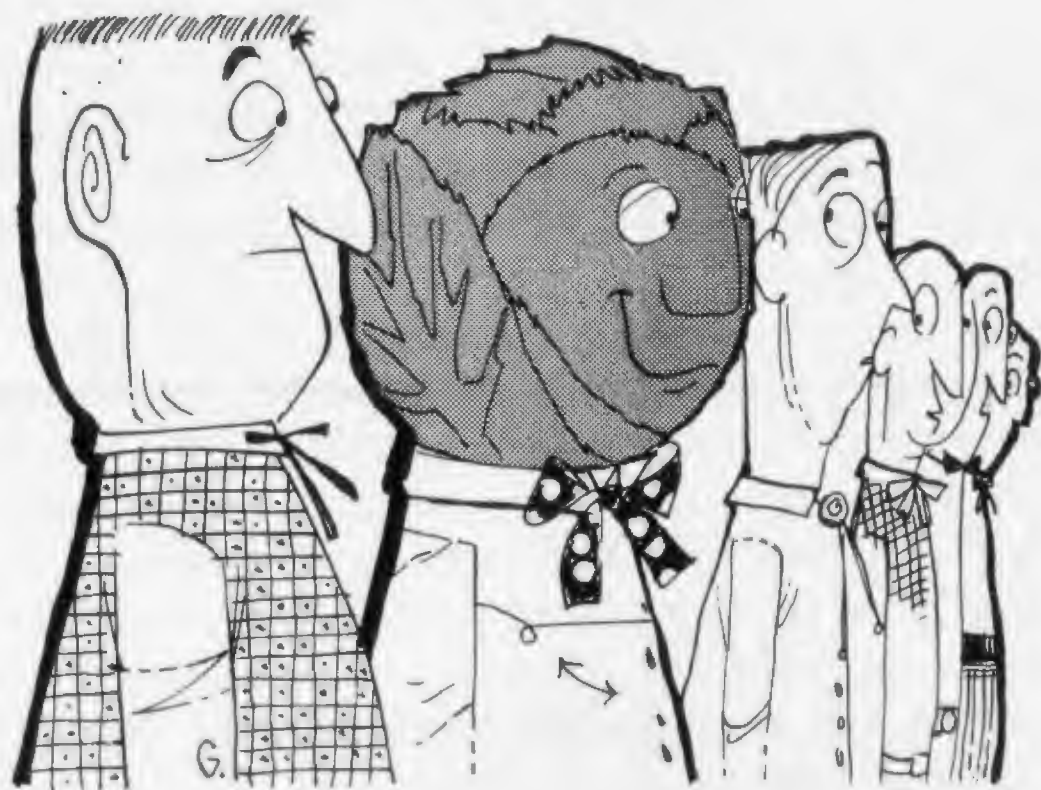
There's one limitation to the trick, however, and that is it should be used in a square dance group where you have a wide selection of men whose hair has "gotten up and gone." For this reason it sometimes works best at a large square dance gathering such as a camp, festival or unusually well-attended party night.

Select five couples where the men have very little, if any, hair. Keep the whole spirit and tone of the joke light and no one will be offended. Ask the men to be seated with their wives standing behind them. As last month this is for identification purposes. Then have someone lead the wives from the room and blindfold them securely.

While the gals are out, shift the positions of the men. Next run a continuous sheet of wrapping paper or shelf paper across the heads of the five contestants. (Before the dance cut five holes in the paper large enough for just the top of each head to poke through.) You'll need someone to hold the paper securely at each end.

Now the fun begins. Ask one man to get up and instead of putting his head into the paper, give him a red cabbage to hold up through the hole. Amazingly enough the cabbage feels quite a bit like skin and the red color allows the audience to see it easily.

Call the ladies back and one by one allow them to run their hand over the heads of the men and then ask each one to identify her husband. The last time we played this game, three gals chose the cabbage head!





OVERSEAS DATELINE



Capt. Cliff Harmer,
the President of
the EAASDC and
his wife "Eddie."
—Photo by Theo May

IT DOESN'T MATTER where you go; you'll likely find a do-si-do. And that's the rhyming truth, as proven by the diversity of items offered here. *Spain* . . . The Square Dance Leaders' Assn. of Spain has elected new officers in the persons of Bob Crawford of Madrid Squares, Torrejon; Lee Hett and Robbie Robinson of Zaragoza Squares, Zaragoza.

The Madrid Squares' 4th Annual Jamboree started off with a callers' workshop conducted by Lloyd Poole. After the welcome by Larry Edmond, club prez, the Grand March on Friday evening saw 11 lively squares on the floor. Lloyd and Maizie Poole from Wiesbaden, Germany, were featured at the Jamboree.

Morocco . . . Latest caller for the Sherifian Squares is Joe Warren, who also calls for the Petite Sherifian Youth Group on the American base there.

France . . . Moving up to Paris, the City of Light, the Paris Squares have a real European flavor, for their President is Bill Underdown, an Englishman and a charter member. There are two other English couples and several French people in the club, besides the basic American group. With Johnny Bagwell calling, the club is making a contribution to congenial Franco-American relationships.

Germany . . . Wagon Wheels of Zweibrucken, one of five Canadian clubs in Europe, elected new officers headed by Howie Dash, President. The club has just conducted a class of seven sets and has a regular membership of 11 sets. Bill Judge, Chet MacKay and Barry O'Dell call for the club.

Beaux and Belles of Frankfurt am. Main, also graduated one of the largest classes in its history — 27 beaux and 33 belles. Exercises were held in the high school auditorium and approximately 250 dancers representing 21 clubs, came to join the fun. Caller-teacher was John Baumgartner. Guest callers included Lloyd Poole, Ralph Gero and Matt Maticovich, Chairman of the European Leaders.

Cliff Harmer is the new President of the European Assn. of American Square Dance Clubs, having taken office on January 1, 1962. Cliff's election indicates that Wiesbaden, home base of his club, Kuntry Kuzzins, will be the site of the 1962 Labor Day Round-Up.

Okinawa . . . Hopping across the world to the Pacific sector, we find that square dancers want to square dance despite even a typhoon. On the night the all-clear was sounded from Typhoon Tilda, which knocked out both water and electricity, two squares showed up at the Schilling Service Club and were very unhappy that it was still boarded up and they couldn't dance. Can't blow a good square dancer down!

On Kadena Air Base itself there are two callers; Eddie Walker who calls on Friday nights at the Service Club and Gordon Fox, who calls both on Wednesdays at Sukiran Army Post and Saturdays for the Rice Paddy Promenaders. This provides variety for the dancers.

A little south, at the city of Naha, a young fellow named Les Woodard is doing a marvelous job with Okinawan young people. The differences in language are no barrier to the enthusiasm displayed. Just recently a square dance at the Machinato Teen Club was a great success, perhaps a fore-runner of more like it.

The Philippines . . . In September 1960 SMS Floyd Greenlund and his wife, Joyce, organized a square dance class at Clark Air Force Base. The class later formed into a club known as the Island Hoppers, having no officers but a different couple each month assumes responsibility for the group. The Island Hoppers enjoy traveling for square dance fun, visiting the Sangley NAS for the Convention there. At present the Island Hoppers and associated class members comprise the largest single group of square dancers in the Philippines. Some of the original members have "rotated" back to the States but their place has been taken by new dancers, always welcome to the activity.

STYLE SERIES:

STAR THRU

THROUGH GENERAL ACCEPTANCE and continued usage, the star thru has become a part of square dancing's twenty basic movements. Listed under the heading "turn unders" as part of basic 12 (along with frontier whirl, California whirl, box the gnat, etc.) the star thru has become a very popular part of today's square dancing vocabulary.

When called for two facing dancers — couples 1 and 3 (figure 1) — the two active couples advance toward their opposites, the man's right hand joins the lady's left and the joined hands are raised and as the two walk past each other the lady does a quarter left face turn under the man's right as he does a quarter right face turn to end up side by side with this lady now on his right (3). The rule, then, with a star thru is that the man always uses his right hand and the lady her left and (unless called for in a circle when each person works with

his corner) a dancer is expected to work with his opposite who, at the completion of the movement, becomes his partner.

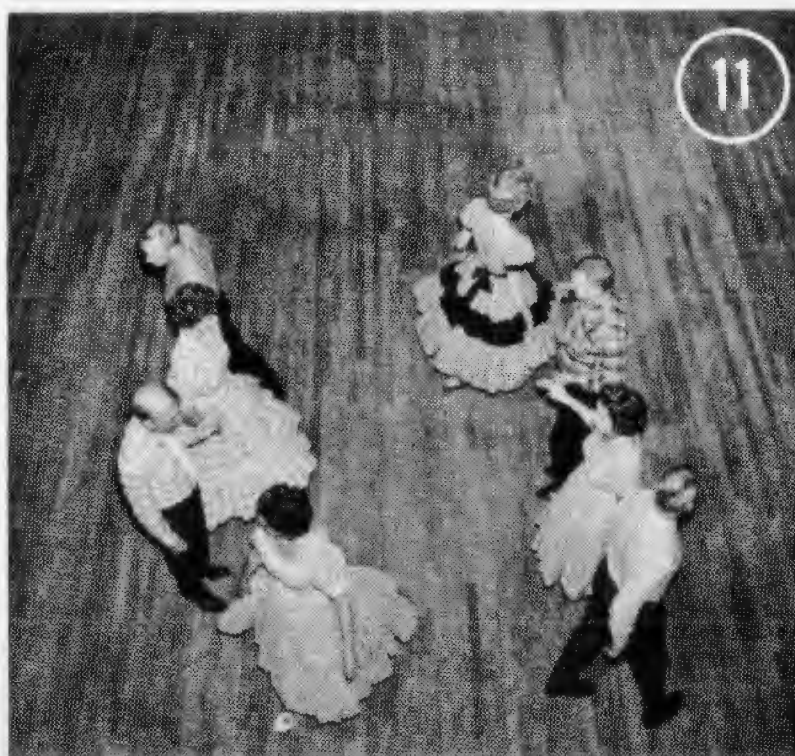
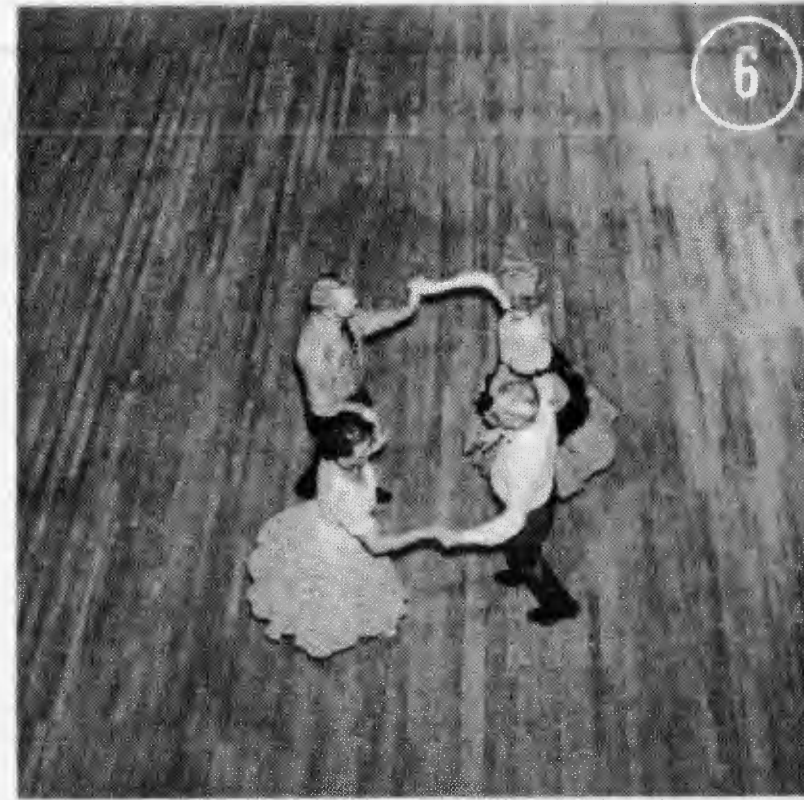
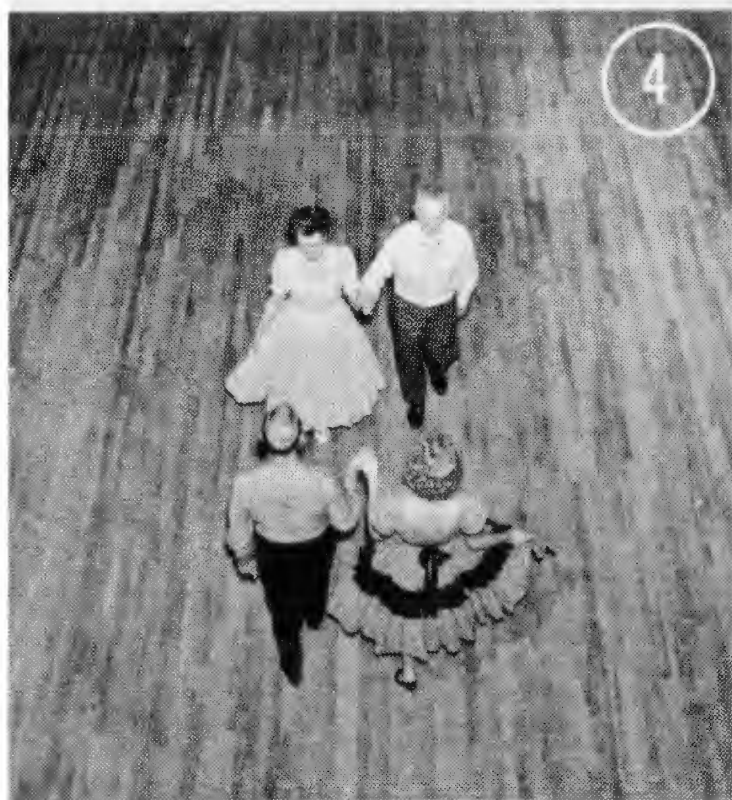
This is one movement that is fun to extend and by following the rules for the basic just listed, it is quite possible to move on to a double, or even a triple, star thru.

Double star thru

An example of a double star thru might begin with two facing couples (4). The couple starts a regular star thru with the man's right hand and the lady's left hand joined and raised for the girls to duck under as the men walk around (5). At the completion of the star thru and without stopping the forward motion, each dancer alternates to the hand not previously used and with the man's left hand taking the right hand of the person he faces (6), the girl ducks under in a right face turn as the man walks forward in a quarter left face turn (7) to end with this last girl as a partner and back to back with the couple sharing the action (8).

Triple star thru

A triple star thru just continues along on this idea of alternating hands and working each time with the person opposite. In one example,



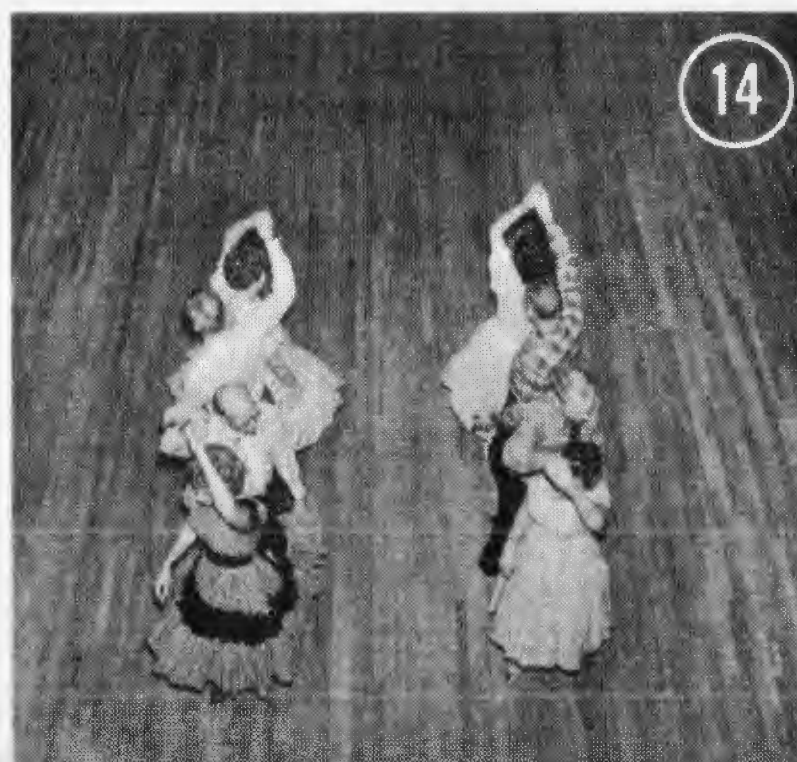
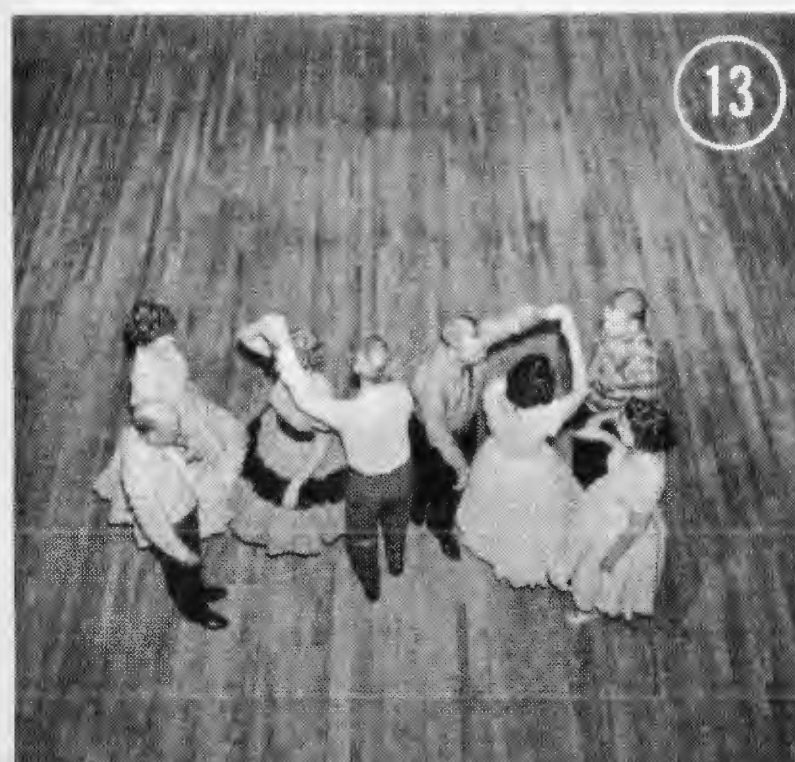
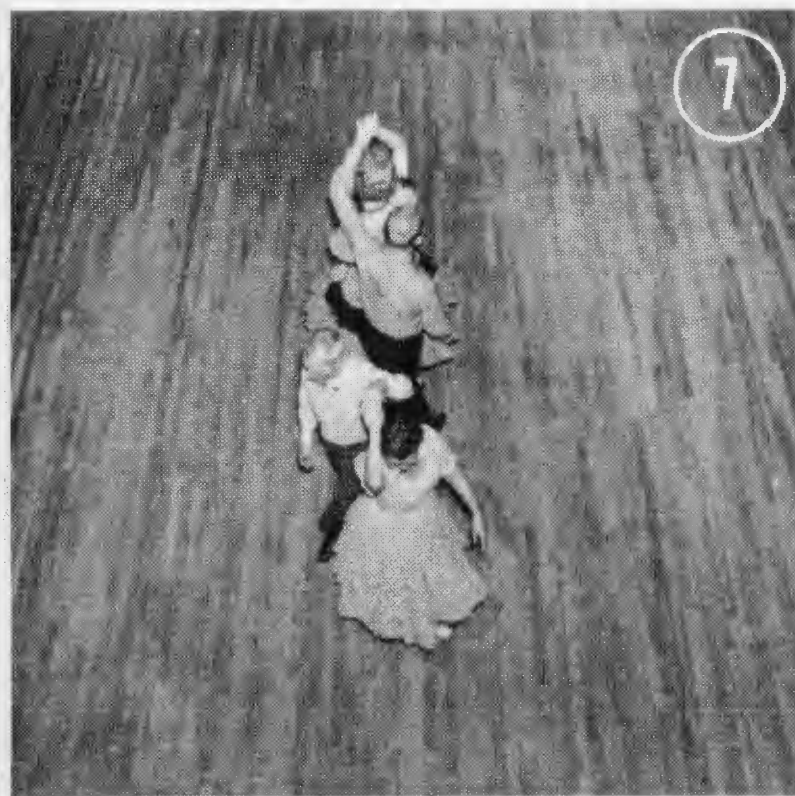


side couples do a whirlaway with a half sashay (9) while couples 1 and 3 pass thru (10), walk around one (11), and go into the center.

Once in the center of the square, the triple star thru begins. The four active individuals do a star thru with the person they face (12). Moving into a double star thru, they join the next available hand (man's left, lady's right) for the double star thru (13) which ends with each man with his opposite as his partner on the inside facing the outside pair. Using the next available hand (man's right, lady's left)

each individual does a star thru with the person on the outside (14) to complete the triple star thru and in this example end in lines of four facing out (15).

As a straight star thru, double or triple, in many combinations this figure is loaded with variety. One thing to watch is the need for caution in the over-use of any figure where the follow up will require a duplication of hands for either or both of the participants. Good judgment here, as in other cases, will allow a figure to live and be danced for a long time.



Editor's Note: Two of our regular features usually found on different pages this month have taken on such an international flavor that we felt they should be spotlighted together in this way.

The CALLER OF THE MONTH



Al Berry — Hope, B.C., Canada

IF YOU'RE LOOKING for bounce, enthusiasm and humor plus plenty of calling talent, you need look no further than Hope, B.C., Canada, which Al Berry calls home. When he's not touring around in the interests of square dancing, that is.

Al has a busy day-schedule as a P.E. teacher and, ever since 1949, has been blooming at night as a square dance caller. He spent two years in Edmonton, Alberta, and organized the Callers' and Dancers' Association while there. At present he has beginner groups or clubs in Hope and in three other small nearby towns. In each town he also has a large teen-age group which he runs generally from about 6:30 to 8:30 P.M., before the adult dancing. He is also working with the local teams and has two exhibition teams who often travel around with him.

The other half of the Berry partnership is Norma, his taw, who accompanies him on trips which take them into British Columbia, Alberta and the state of Washington, calling and MC-ing festivals and jamborees. Because he is such an "outgoing" individual, Al is particularly in demand for this latter job. He can perk up an assemblage from his mike in no time flat.

Both Al and Norma are "dactyll" dancers from the old "N-Sid-Sen" Square Dance Camp and Al asserts that his calling ability and style were developed from that of the late Jim York while at that camp.

The Berrys met square dancing and Norma is one of the few brides who ever tried square dancing in a formal wedding gown. They have three daughters now and indisputable proof of their busy schedule is that the youngest, Tammy Lynn, 2, learned as her first word to her Daddy — "Goodbye."



ROUNDANCERS

Lloyd and Maizie Poole—Wiesbaden, Germany



ALTHO' THEY HAVE to cope with the usual "rotation" difficulties of dancers in Europe, Lloyd and Maizie Poole have managed, by their enthusiastic approach, to move along and have given the European dancers many happy times thru their efforts.

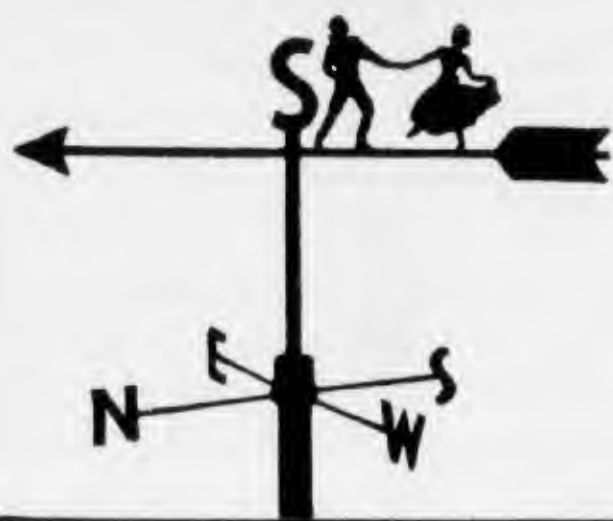
The Pooles were introduced to square dancing in Oklahoma. Barely thru square dance lessons, Lloyd turned to calling, with sound advice from their caller-teacher, Jerry Adkins. Maizie, with a background of exhibition dancing and choreography, was immediately attracted to round dancing, so they took lessons from the GraVettes.

All this was to be their hobby until Lloyd's retirement from military service the following year but duty called them to Europe for a 3-year tour. It was then they realized, from the great need in Europe, that "serious" calling couldn't wait until retirement. They were drafted at once to teach round dancing and before long Lloyd was calling for four clubs.

Lloyd and Maizie teach rounds at their square dance clubs and conduct round dance clinics between square dance classes. Lloyd handles the squares; Maizie the rounds. They have conducted the round dance workshops at two of the European Jamborees and are now Advisors to the Round Dance Council of the European Area Square Dance Leaders' Assn. Lloyd just completed a one-year term as Chairman of this association.

When the Air Force changed its policy of bringing Stateside callers to Europe, the Pooles were selected to conduct clinics and workshops in Germany, England, Spain and North Africa. In November they returned to Spain to conduct the 4th Jamboree in Madrid.

The Pooles have written two rounds, Mickey and Sleepy Time Gal, both of which have caught on at home and abroad. They look forward to early return to their home in Miami, Fla., where they'll devote full time to square and round dancing.



ROUND THE OUTSIDE RING

Editor's Note: These pages feature interesting Square Dancing news items from different areas of our world in which Square Dancing is an international activity. These items are collected and edited by Helen Orem, Assistant Editor of Sets in Order. All information in this category should be sent to Mrs. Orem at 462 North Robertson Boulevard, Los Angeles 48, California

Carolina Cavorting

Mac and Helen McGuire are in the midst of square dance classes in Greenville, Shiloh and Abbeville, S.C. Both adults and teen-agers attend these sessions, offering quite a challenge to the teachers. The McGuires' latest class is at Donaldson AFB and this group will graduate in February.

The Sixth Carolina Capers will be held at the Wade Hampton Hotel in Columbia, S.C., on February 9-10. Music will be furnished by the Fontana Ramblers and callers from all over the Carolinas will participate. The Kick-Off dance on Friday night will be a free one at the YWCA on Blanding St., and will include the Famous Fun Fest Minstrel Show. Saturday events will take up at 10 A.M. with a round dance workshop featuring the Carl Riewaldts in the Wade Hampton Ballroom. The Afternoon Caper and Evening Caper will be there, also. The Capers is sponsored by the Happy Hoppers, Columbia Twirlers, Kalico Kapers, Country Cousins and Saturday Night Strutters.

—Boots Shuman

Tennessee Toe-Tapping

The Nashville Promenaders promenade every Saturday night at the Centennial Park Community Center with Don Belvin as caller. An enthusiastic class of some 20 couples graduated recently and most of them have become active club members. Dick and Phyllis Jackson came down from Tullahoma to call and they really made the graduation party a most entertaining affair. "Gowns" were borrowed from a local hospital (!) and "mortar-boards" were white paper plates with string tassels.

—Margaret Hutson

Mississippi Merry-Making

The Greater Jackson Square Dance Council was organized by the Belles and Beaux, Circle Eight, Swing-A-Way, Frontier Twirlers and Grand Squares Clubs to "promote the growth and betterment of square dancing, encourage goodwill and harmony among the local clubs

and to sponsor frequent open dances featuring nationally known callers." Serving on the board for the first year will be Jim McAlilly, Wray Clark, Stan Bean, Joe Moore, Ben Ramey, Chester Null, Herbert Cooper, Dick Williams, Sonny South (hmm?) and Stuart Humphreys.

—Chester Null

Louisiana Lore

Chuck and Opal Goodman have "broken ground" for their square dance hall at the Bar None Ranch just outside New Orleans. The hall will hold 60 squares and have 50 tons of air-conditioning. This is probably one of the most ambitious projects of its type and will offer a genuine service to square dancers of the area.

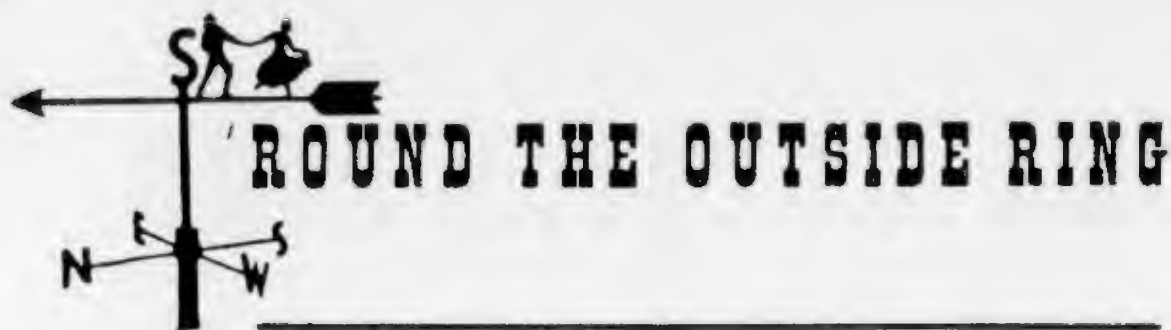
The 3rd Annual Cenla Square Dance Festival will take place on March 30-31 in Alexandria. MC's will be Royce Barfield of Sulphur and Mel Holly of Jackson, Miss. The Chuck Goodmans will be in charge of round dancing. There will be a street dance on Friday night, a workshop on Saturday afternoon and the big dance Saturday night. One of the features of this festival is the Docey Award — recognition given to the caller making the outstanding contribution to square dancing in the area.

—May Serrill

Nebraska News

The Mavericks of Crawford had a Graduation Dance for their new class of beginners at the Catholic Hall on December 6. Johnny Wellington was at the mike. Among the guests was a set of square dancers who came from Ekalaka, Mont., 300 miles away, for the occasion. The evening began with a pot-luck supper from 6:30-8 P.M. Square and round dancing followed from 8-11 P.M. and Sets in Order Diplomas were awarded to 26 couples in attendance. During the lunch which followed, some of the "die-hards" suggested an after-party and the scene shifted to the caller's home where four squares of "finalists" continued dancing until nearly 2 A.M.

Events have been pretty firmly scheduled



for the Mid Central States Square Dance Convention in Omaha's Civic Auditorium on May 25-26. First dancing will be on Friday night at a "comfortable" level. On Saturday a Callers' Luncheon and Panel Discussion will be followed by a Square Dance Workshop with the Jim Taylors; a Round Dance Workshop with the George Bolts; "Hot Hash" dancing in a separate hall beginning at 7 P.M. and general square dancing in the main hall from 7 to 11:30 P.M. For further information write Glenn Lapham, 4971 So. 42 St., Omaha 7.

Omaha Callers' Association welcomes four new members to the organization. They are the Bill Burkpile and Jim Taylors from Offutt AFB, Don Treceks from Bellevue and the Bob Martins from Plattsmouth. —*Arlene Lapham*

Kansas Keeno

Planning has entered the final stages for the 7th Annual Southwest Kansas Square Dance Festival to be held in the Dodge City Municipal Auditorium April 6-7. Events will begin with a dance on Friday night called by Harper Smith of Celina, Texas, who will be Festival MC. Saturday afternoon workshops will have Harper calling the squares and Ernie and Naomi Gross of Burr instructing the rounds. Saturday night will climax the occasion with Harper being assisted by Southwest Kansas area callers. —*Charles Leet*

Another Kansas calendar note should be for the 6th Annual Festival at Emporia, hosted by the Kansas Round Dance Assn., Inc. on March 31, in the Civic Auditorium. The workshop will be conducted by Manning and Nita Smith and Saturday evening's dancing will consist of programmed rounds. A new attraction has been added this year — a Pre-Festival Round Dance Party in the Grand Ballroom of the Broadview Hotel on Friday night. —*Frank Lanning*

Ohio Observations

The Toledo Area Callers' Assn. is holding a Spring Festival on April 1. For more information contact Pete Peters, 2214 Crystal St., Maumee.

The Akron Area Festival is scheduled for May 26 in the Gym of the University of Akron. Featured callers will be Harper Smith from

Texas (he gets around), Dave Taylor of Roseville, Mich., Lloyd Litman of Cleveland and Ralph Pavlik of Strongsville.

The Lancaster Chapter #11 Royal Arch Masons are sponsoring a new square dance club called the Temple Twirlers. Club prez is Joseph Conrad. Dick and Ruth Needham are the editors of the Temple Times, a very neat newsletter on club doings. —*The Huffmans*

D.C. Area Dancing

The Virginia Square Dance Festival has announced its caller line-up for the 8th annual event scheduled for April 7. Curley Custer from Hagerstown, Md., will MC the program which will also feature Louis Calhoun from Shelby, N.C., Linc Gallacher, Falls Church, Va., Gibson Hobbs, Charlottesville, Va. and Des Gourley, caller for the host club, Virginia Reelers of Charlottesville. The round dance sections of the P.M. and evening programs will be handled by the Jules Billards from Washington, D.C. The dance will again be held in the Memorial Gymnasium at the University of Virginia in Charlottesville.

Richmond's 6th Square and Roundance Festival drew 640 dancers from 16 states and D.C. for a memorable week-end at the John Marshall Hotel. Bob Van Antwerp, Joe Lewis and the Joe Turners headlined the staff. A special program was planned for newer dancers and folk dancers had their innings, too. —*Roy Belz*

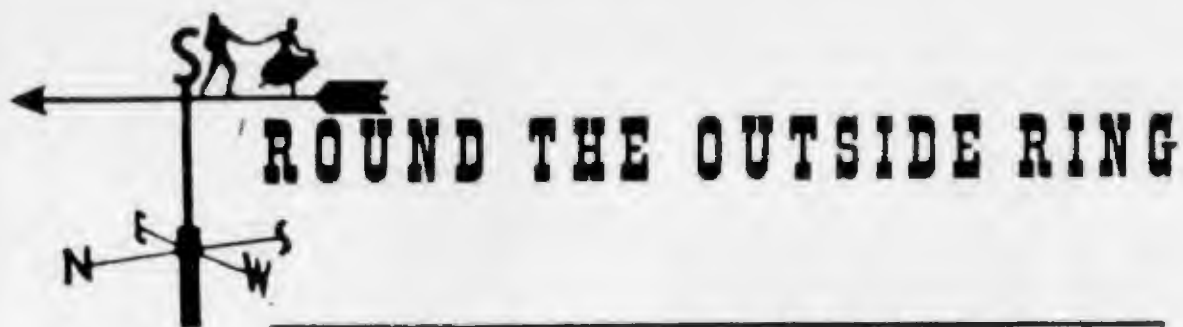
Illinois Items

Keystone Square Dance Club of the steel and wire company of the same name in Peoria, is one of those successful clubs sponsored by an industry. Wayne "Johnson Rag" Boynton is the club caller and the club dances 2nd and 4th Saturdays at the Bartonville Grade School Gym. —*Don Dupuy*

A re-organization of the Chicago Area Callers' Assn. has resulted in replacing the rotating chairmanship system to that with elected officers. In the saddle for the next year are Russ Miller, Pres.; Walt Niezabitowski, V.P.; Vera Meier, Secy.; Fred Heckel, Treas.; and Tom Fogarty, Liaison Officer. The new set-up is expected to revitalize the callers' organization. —*Marvin Labahn*

California Capering

Awa Wegos celebrated the club's 10th Anniversary with a dinner dance in the Tulare Women's Clubhouse. Wall banners drawn by



Dave Stone depicted special parties over the years: Roaring Twenties, first Pow Wow, Gay Nineties, etc. Hunter and Jeri Crosby, now of Palm Springs, were back for the party. This year's presidents, the Bud Nyswongers and Wes Coyners combined efforts to publish a 1961-62 yearbook. The club plans another Pow Wow in February, a Spring Hat Dance in April, and Picnic Party in June. Mac Slatten and Dick Curtiss now alternate calling for the club.

—Bill Locke

New officers of the Southern California Callers' Assn. are Al Gottlieb, Pres., assisted by board members Merl Olds, Norman Pewsey, Pete Peters, Gunnar Cosgrove, Lee Boswell, Bill Green, Fred Hawthorne, Paul Leatherwood and Don Farnsworth.

Grand Square Hall in Rialto had a fine turnout at its Grand Opening, with Arnie Kronenberger calling. January callers were Ronnie Cupp, Deb Kelly, Dick Walters and Tom Dunagan.

—George Cockrell

Central Coast Square Dance Association played host to the California Council of Square Dance Associations at Paso Robles in November, with a fine turn-out.

Thirteen of the California associations were represented. On the agenda were: report on the insurance program; report on the National Convention; report on membership; round dances of the month; the State Convention; adverse advertising; "off-beat" badges. The San Luis Obispo Telegram-Tribune did a whole section, illustrated, in connection with this event. The meeting was followed by dinner and dancing in a hall decorated beautifully in a maritime theme.

—Wes Brooks

Texas Talk

Square dance visitors to the Rio Grande Valley are cordially invited to visit clubs in the McAllen area. Circle 8 dances in the Women's Club on Thursdays, Belles & Beaux is there on Saturdays. Other dances are also open to guests.

—Mrs. C. W. Buehler

On November 25 the Friendly Square Dance Club of Corpus Christi had as a guest caller Pat McQuaid from London, England. This was

Pat's first calling date since migrating to the States. He was sponsored to this country by caller Ralph Hay of San Antonio. —Burt Carter

Check the 10th Houston Round Dance Festival on February 9-10 on your dance calendars. It'll all take place at the Rice Hotel, with the Roger Knapps and Wayne Wylies in charge. The Grand Shindig Saturday night will be in the hotel's beautiful Grand Ballroom. Write Bill Watson, Chairman, 4715 Braes Valley Dr., Houston 35, for more information.

Round dancing found another beautiful setting in the Grand Ballroom of the Statler-Hilton in Dallas for that city's First Round Dance Festival on November 25. The affair, attended by well over 100 couples, was in the charge of the Pete Petermans', Joe Owens' and W. F. Boone, with Bill and Mary Lynn featured. Programs were interestingly done up like theatre programs, using theatrical terms. Among the favors were carnations made of red Kleenex for the girls!

—Bobby Gilchrist

Colorado Collection

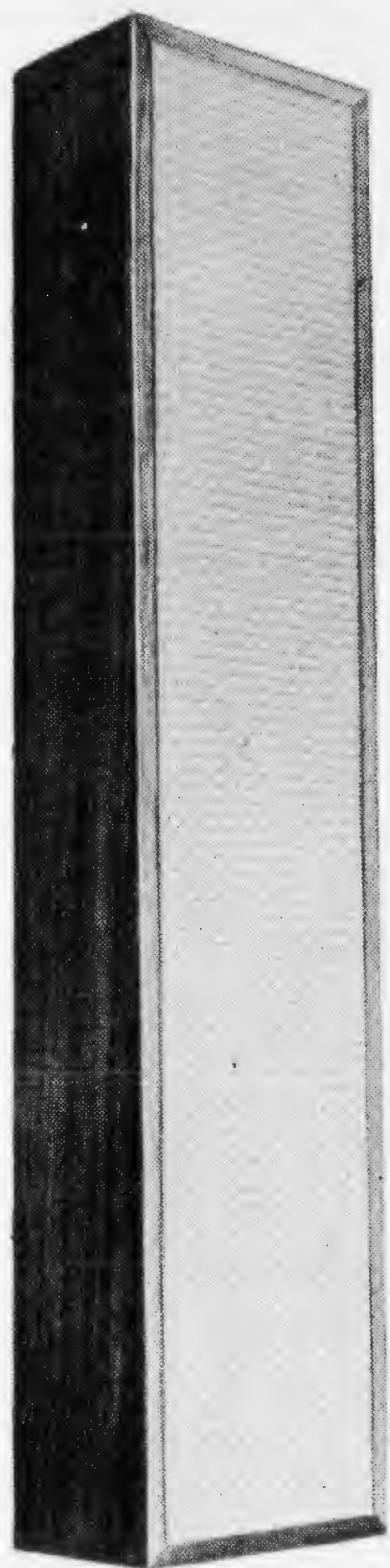
For the first time in the history of Pueblo square dancing a gala New Year's Eve Party was planned for the State Fair Grounds Assembly Hall, with all of the Pueblo clubs in on the sponsorship. Participating were Boots & Calico, Buttons & Bows, Paws & Taws, Happy Squares, Pine Cone Promenaders, Prairie Dusters and Silver Spurs. Miketime was split between Deane Serena, Martin Schweers, George Brooks, Harry Saunders and Al Horn.

—Barbara Denny

Montana Musings

A birthday party for a club member became a warm ovation for a personality beloved in square dance circles of Montana when Swingola Square Dance Club officially proclaimed December 8 as Eunice Brown night. Those others with birthdays during that week were recognized and then the honors of royal robes, crown, throne and a coronation bouquet were accorded "Queen Eunice." Dancers came from far and near to honor this lady who has contributed so much as a square dance hostess and friend. Widowed for 16 years, Mrs. Brown has never lacked a partner. On this night she received wires and calls from Canada to California and New Mexico. She was presented with a jewel box, an inscribed scrapbook and a certificate of life membership in the Swingolas.

—Fran Scott



TEMPLE SOUND COLUMNS Pass the "Summit Test"



We received the following letter from Dick and Ardy Jones of Hicksville, N.Y.

"Dick used the column speakers at the New Rochelle problem hall and declares that they have now passed what he refers to as the 'Summit Test' with highest honors. They were most successful and eliminated all the sound problems in a hall that has heretofore been impossible to conquer. In our book they are 'it.' You just couldn't get these two away from him now if you sent the U.S. Army to bring them back! They have already generated much interest on the Island, particularly with a newly developing group of callers who will very soon be in the market for sound equipment."

A New Concept in Sound Projection

A Temple Sound Column makes it possible to project echo and reverberation free sound of even intensity directly to the listener at an effective power gain ratio of approximately 9 to 1.

A 10 watt amplifier will deliver more sound through a sound column to a given spot on the floor than a 50 watt system using 4 conventional loud speakers.

This revolutionary concept in sound projection is already being used throughout Europe and is rapidly being accepted throughout the Eastern States. Locations such as gymnasiums, swimming

pools, rooms with tile walls and bad auditoriums offer NO PROBLEMS when using a sound column system.

A sound column radiates a concentrated beam of sound 120 degrees horizontal by approximately 25 degrees vertical. One sound column will cover an area 90 feet by 120 feet and is limited to 30 watts of input power. This will give you the effective delivered sound on the floor of approximately 270 watts. We suggest however you try a maximum of 25 watts for dance assemblies up to 200 squares.

One of the amazing properties of sound columns is that the caller can stand between 2 columns or slightly in front and there will be no feedback howl. This obviously eliminates completely the need for monitors.



The list price of these columns is \$125 each. The net professional price is \$75 each F.O.B., Newark, New Jersey.

National Sales Representatives for Temple Sound Columns

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February 1962

ONCE AGAIN OUR FRIEND George Elliott comes out with some of our old favorites written in today's square dance language. You'll find some simple ones here that are a pleasure to revive and some others that you never have tried. They're all worth checking over.

ARIZONA DOUBLE STAR (Modernized)

Forward eight and back with you
One and three a right and left thru
Turn the girl like you always do
Pass thru and turn back
Star by the right three-quarters around
A left hand star with the couple you found
Same couples center, two ladies chain
Same ladies lead a Dixie chain
Girls go right, gents go left
Go around one and turn back
There's old corner, left allemande

ANOTHER STAR FIGURE

Original dance was by Ralph Hill,
Lawndale, California

Forward eight and back with you
One and three a right and left thru
Turn your girl like you always do
Pass thru and turn back
A right hand star three-quarters around
A left hand star with the couple you found
Same couples center—star across the square
A left hand star with the couple over there
Same couples center—the ladies chain
Turn the girl and square thru three-quarters
round
When you come down
Find old corner and left allemande

A JIM YORK FIGURE

Modernized by Jimmy Morris, Temple City, Calif.

Forward eight and back to town
Four ladies chain three-quarters round
Turn the girl like you always do
One and three trail on thru, separate
Go round one and line up four
Forward eight and back once more
Pass thru
Shuffle the deck in the usual way
Face your partner back away
Star by the right with the opposite two
Once around
Girls star left in the center of the town
Gents promenade, go the other way around
Pass your partner once
Next time around hook a right elbow
To your corner go and left allemande

CALCASU JAMBALAYA

Forward eight and back with you
Two and four a right and left thru
One and three go forward and back
Stand back to back with your partner do
And boompie do
Separate, go round two
Keep going and pass your own
To the next couple a left hand star
Head girls and the man behind you
Into the center a right hand star
Once around to the same two
For a left allemande

DIMINISHING STAR

Original by Fred Christopher, St. Petersburg, Fla.

First and third go forward and back
Then star by the right on the inside track
A right hand star in the middle of the hall
Back by the left to your corners all
Pick up your corner an arm around
And star promenade go round the town
Outside in and inside out
Turn that big old star about
Make a right hand star
Outside men roll back one
Six in line—have a little fun
Lonesome ladies roll back one
Eight in line have a little fun
Bend the big line
Bend the little line
Bend the itty bitty line
And allemande left

FORWARD SIX VARIATION

By Dan and Madeline Allen, Larkspur, Calif.

First and third you bow and swing
Take your lady to the side of the ring
And circle four, head gents
Leave your girl in a line of three
And get on home where you should be
Forward six and back with you
Forward six and pass thru
Turn to the left, go single file round one
Join that one and line up four
Forward eight and back once more
Now pass thru
Join your hands and circle four once around
Side gents leave your girl in a line of three
And get on home where you should be
Forward six and back with you
Forward six and pass thru
Turn to the left go single file round one
Join that one and line up four
Forward eight and back once more
Turn to the left go single file
One by one Indian style
Gents roll out pass by one
There's old corner left allemande

TRY IT!

DIXIE'S GRAND

By Sam Grundman, Berkeley, California

Heads to the middle back that way
Side two couples half sashay
Number one split number three
Stand four in line, listen to me
Forward four back you reel
Cross the set then wheel and deal
Four pass thru across the set
First couple right, second couple left
Wheel in behind the side of the set
Forward eight back you roam
Everybody turn alone
Dixie grand go round the land
Right, left, right, left allemande

SQUARE WHEELS

By "Sparky" Sparks, San Anselmo, California

The head two ladies chain the ring
Turn 'em boys we're gone again
One and three do a half square thru
Circle up four with the outside two
Head gents break, make two lines
Forward up and back you reel
Pass thru, wheel and deal
Center four star thru
Then square thru, count four hands
To the outside two, star thru
Pass thru, then wheel and deal
Center four star thru
Then square thru count four hands
To the outside two, star thru
Allemande left

* SINGING CALL

SHEBOYGAN

Dance by Dude Sibley, Cottage Grove, Oregon

Record: SIO F118, Flip instrumental by Bob Page
OPENER, MIDDLE BREAK and CLOSER

Join your hands circle left to Sheboygan
It's the greatest little town in the world
Men star right, girls backtrack round the land
Go twice around to your corner left allemande
Grand right and left round the ring now
When you meet your little girl do sa do
Then you promenade home, you can mention
my name

But please don't tell her where I am

FIGURE:

Heads to the right there you circle
You make a line, go forward and back
(Two ladies) chain cross the track, same couples
star left

You go once around, then the head men lead out
Single file round the ring you will travel
Girls turn back, swing, promenade

Yes, you promenade home, you can mention
my name

But please don't tell her where I am

Sequence: Opener, Figure Twice for Heads,
Middle Break, Figure Twice for Sides and
Closer

FAST FREIGHT

By John Ward, Alton, Kansas

Promenade and don't slow down
One and three just wheel around
Two ladies chain across from you
Star thru, dive thru
Pass thru, star thru
Pass thru go on to the next
Two ladies chain across from you
Star thru, dive thru
Pass thru, star thru
Cross trail thru to a left allemande

A THINKER

SHE'S ALWAYS RIGHT

By Milton Lease, Palm Springs, California

Two and four do a right and left thru
Then four ladies chain across from you
Heads go forward, star thru
Face your partner, star thru
Face the sides, star thru
Face your partner, star thru
(lines face out)
Forward out and back with you
California twirl then star thru
Face your partner, star thru
Face your partner, pass thru
Face your partner, don't just stand
She's your corner, left allemande

ON YOU GO

By Paul Quenelle, Talladega, Alabama

From a promenade:

Head couples wheel around and pass thru
Star thru with the next old two
Then a right and left thru
Turn your girl and dive thru, circle four
Go once around in the middle of the floor
Then pass thru and a right and left thru
With the outside two
It's a right and left back in the same old way
Roll away with a half sashay
Star thru across from you and on you go
To the next old two
Star thru then a right and left thru
Now dive thru and circle four
Go half around and hear me shout
Do a Frontier whirl and face right out
Then a right and left thru with the outside two
A right and left back in the same old way
Roll away with a half sashay
Star thru across from you and on you go
To the next old two
Circle up four you're doing fine
Side gent breaks and you make a line
Go forward eight and back to the world
Pass thru and Frontier whirl to a left allemande
Partners right go right and left grand

SPECIAL WORKSHOP EDITORS

| | |
|-------------------------|---------------------|
| Joe Fadler | Round Dance Editor |
| Bob Page | Square Dance Editor |
| Don Armstrong | Contra Dance Editor |

SINGLE WHEEL BREAK

By Ham Wolfram, Toronto, Ontario

Side two ladies chain across
Turn 'em boys don't get lost
Well allemande your corner maid
Come back one and promenade
One and thee wheel around
Pass thru, single wheel
Then Dixie chain, two ladies chain
That's old corner, left allemande

ON THE BIAS

By Ralph Kinnane, Birmingham, Alabama

Head gents and your corner girl
Forward up and back to the world
Forward again star thru
Circle four, you're doing fine
Two gents break, make that line
Go forward eight and back with you
Girls square thru three-quarters round
Men pass thru across the town
Forward out and back you blunder
Gents turn nearest lady under
Circle eight, go round the land
Side gents and your corner girl
Go forward up and back to the world
Forward again, star thru
Circle four, you're doing fine
Side gents break make that line
Forward eight and back with you
Forward again star thru
Allemande left

*** SINGING CALL**

MY BONNIE LIES OVER THE OCEAN

Dance by Bill Peterson, Detroit, Michigan

Record: MacGregor #8975, Flip instrumental by
Fenton (Jonesy) Jones

BREAK:

Join hands, circle left around the ring now
Left allemande, we'll weave around the set
When you meet with your Bonnie, do sa do her
Four men, you will star by the left

Just once around you go
Partners do sa do

Give 'er a twirl—promenade

Now everybody sing

Bring back, Oh!, bring back

Bring back my Bonnie to me

FIGURE:

The heads pass through

Turn right single file

Around one, down the center Dixie chain

Ladies right, gents left, around one

Face the middle (talking voice)

Box the gnat, you star right, go down the lane

Allemande left your corner

Do sa do your partner

Take your corner—promenade

Now everybody sing

Bring back, Oh!, bring back

Oh! Bring back my Bonnie to me

Sequence: Break, Figure Twice for Heads,
Break, Figure Twice for Sides.

*** SINGING CALL**

FOUR LEAF CLOVER

Dance by Nathan Hale, Oakwood, Texas

Record: Bogan #1136, Flip instrumental by
Nathan Hale

INTRO, BREAK and ENDING:

Docey your corner, swing with your partner

Swing then promenade the ring

Heads wheel and pass thru, star thru the next

Pass thru, left allemande

Here we go right and left grand, around that
ring you go

Meet your girl do a do sa do, once around and
promenade

I'm looking over that four leaf clover

That you overlooked before

FIGURE:

Heads promenade go halfway round

To the middle square thru three-quarters round

Separate go round one, to the middle star thru

Cross trail split the ring, go round just one
you do

To the middle box the gnat, pull by, swing that
corner

Swing then promenade the floor

I'm looking over that four leaf clover

The one you overlooked before

STAR TWIRL, JR.

By Darrel Slocum, Sun Valley, California

Heads star thru, California twirl

Star thru, California twirl

Bend the line, right and left thru

Pass thru, bend the line

Star thru, pass thru

California twirl, right and left thru

Dive thru, square thru

Three-quarters round, left allemande

LADYBIRD

By Bob McDaniel, Topeka, Kansas

Heads to the middle and back with you

Side ladies chain across you do

Now the first and third a right and left thru

Turn your girls and chain 'em too

But send 'em back

Go Dixie style to an ocean wave

Balance forward up and back

Swing half by the left, do a Dixie chain

Lady go left, gent go right

Go around one

Come into the middle box the gnat

Pull her by and split the sides

Go around just one

Come into the middle and square thru

Count four hands in the middle you do

Just get to the sides and star thru

Pass thru, move up to the next

Two ladies chain and turn the girls

Pass thru, move up to the next

Do a right and left thru and the same old two

Cross trail, look out man

Allemande left with your left hand

Partner right go right and left grand

GOOD S/D ROUND

SLEEPY TIME GAL

By Lloyd and Maizie Poole, Wiesbaden, Germany

Record: Green 14030

Position: Open for Intro, Dance starts in Semi-Closed

Footwork: Opposite, Directions for M

Meas. INTRODUCTION

1-4 Wait 2 Meas: Apart—; Touch—; Together —; Touch—;

In OPEN pos step apart on L, touch R beside L; step together on R, touch L beside R, assuming SEMI-CLOSED pos.

DANCE

1-4 Fwd Two-Step; Fwd Two-Step; Turn Away, 2 3, Swing; Together, 2, 3, Touch; Two fwd two-steps LOD; turn L-face twd COH (W R-face twd Wall) and walk fwd three steps L, R, L, swing R around making L-face turn to face Wall (W swing L making R-face turn to face COH); walk fwd three steps to ptr R, L, R, touch L beside R, assuming BUTTERFLY BANJO pos.

5-8 Banjo Around, 2, 3,—; Cross Over, 2, 3,—; Side, Touch, Side, Touch; W Twirl —, 2 —;

In BUTTERFLY BANJO walk three steps CW, L, R, L, —; in a half circle; change sides in three steps R, L, R, —, (Calif. Twirl, W crosses under joined lead hands (M's R, W's L) with a L-face turn on third step to face ptr), assuming BUTTERFLY pos, M's back to COH; step swd LOD (short step-almost in place) on L (sway body twd LOD) touch R beside L, step swd RLOD (short step) on R, (sway twd RLOD) touch L beside R; walk fwd LOD two slow steps L, R, while W does a R-face twirl in two steps under joined lead hands (M's L, W's R), assuming SEMI-CLOSED pos facing LOD.

9-12 Fwd Two-Step; Fwd Two-Step; Turn Away, 2, 3, Swing; Together, 2, 3, Touch;

Repeat Meas 1-4.

13-16 Banjo Around, 2, 3, —; Cross Over, 2, 3,—; Side, Touch, Side, Touch; W Twirl —, 2 —;

Repeat Meas 5-8, ending in LOOSE-CLOSED pos.

17-20 Side, Close, Cross, —; Side, Close, Cross,—; Two-Step Turn; Two-Step Turn;

In LOOSE-CLOSED, M's back to COH, step swd LOD on L, close R to L, XIF L over R, (W XIF also); step swd RLOD on R, close L to R, XIF R over L; do two turning two-steps prog LOD.

21-24 Side, Close, Cross, —; Side, Close, Cross,—; Two-Step Turn; Two-Step Turn;

Repeat Meas 17-20

25-28 Side, Behind, Side, In Front; Walk —, Walk —; Side, Behind, Side, In Front; Walk —, Walk —;

In LOOSE-CLOSED step swd LOD on L,

XIB on R, swd on L, XIF on R; in LOD walk fwd in SEMI-CLOSED two slow steps L, R; REPEAT this action.

29-32 Fwd Two-Step; Fwd Two-Step; W Twirl —, 2 —; Walk —, 2 —;

Two fwd two steps LOD; walk fwd four slow steps while W makes one slow R-face twirl in two steps under joined lead hands (M's L, W's R); coming into SEMI-CLOSED in two walking steps, to repeat dance. On the last time thru, do a very slow twirl, bow and curtsy.

Dance is done three times.

Note: (Plenty of time allowed for a BIG SMILE Ending)

INTERPRET AT WILL

YOGI

Dance by Ben Highburger, Dallas, Texas

Record: HI #45-2036

Position: Facing, both hands joined, M's back to COH

Footwork: Opposite, directions for M

Meas

1-4 Side, Behind, Side, In Front; Side, Behind, Side, Close; Back, Back, Step/Close, Step; Fwd, Fwd, Step/Close, Step;

Starting M's L, W's R do an eight count grapevine in LOD, on count 8 close M's R to L (step hard on R and drop hands); M takes 2 steps back (L, R) then step/close, step (LRL); step fwd R, L, then step/close, step (RLR), joining hands in BUTTERFLY pos.

5-8 Heel, Toe, Step/Close, Step; Heel, Toe, Step/Close, Step; Rock, Step, Step/Close, Step; Heel, Toe, Step/Close, Step;

M does a heel, toe, (L, L) cts one and two slightly facing LOD, then side/close, side in LOD (LRL) turning slightly facing RLOD; heel, toe, (R, R,) side/close, side (RLR) in RLOD turning on R to face LOD in VARSOUVIANNA pos; tch R heel to floor in front (leaning back), tch R toe to floor in back (leaning fwd), step/close, step (RLR) in LOD.

9-12 Turn, Step, Step/Close, Step; Turn, Step, Step/Close, Step; Turn, Step, Step/Close, Step; Turn, Step, Step/Close, Step;

In Varsouvianna pos step fwd on L pivoting 1/2 R to face RLOD, step in place on R raising his R and W's R hands and putting them behind his head (W has turned on R 1/2 L face, both L hands in front of W), step/close, step in RLOD (LRL); step fwd on R pivoting 1/2 L to face LOD (W on L 1/2 to face LOD (W on L 1/2 R face), step in place on L lifting R hands over head and back to Varsouvianna pos, step/close, step (RLR) in LOD; repeat action of meas 9-10 and drop hands.

13-16 Vine Away, 2, 3, Kick; Turn, 2, Step/Close, Step; Rock, Step, Step/Close, Step; Rock, Step, Step/Close, Step;

Starting on M's L and W's R grapevine away in three cts, on ct 4 M kick R over L to COH and clap both hands; M starting on R roll back to face ptr and wall in two steps making a $1\frac{1}{2}$ R face turn, step, close, step to partner and join both hands; M rock fwd on L (W back on R), step in place on R, step back on L/close R almost to L, step back on L; M rock back on R, step in place on L, step fwd on R/close L almost to R, step fwd on R turning $\frac{1}{4}$ to face RLOD.

17-20 Rock, Turn, Step/Close, Step; Turn, Step, Step/Close, Step; Rock, Step, Step/Close, Step; Rock, Step, Step/Close, Step;

Facing RLOD, inside hands joined M rock fwd on L, step in place on R pivoting $\frac{1}{2}$ L to face LOD changing hands to M's R and W's L, step/close, step (LRL); dropping hands step fwd on R pivoting $\frac{1}{2}$ L to face RLOD, step in place on L (join inside hands), step/close, step (RLR); M rock fwd on L, step in place on R, step back on L/close R almost to L, step back on L (as M rocks back on R he will raise his L and W's R hands up for W to go under) M rock back on R, step in place on L, step fwd on R/close L almost to R, step fwd on R (on meas 19-20 W rocks fwd on R, step in place on L pivoting $\frac{1}{2}$ R face to LOD, then step/close, step (RLR); W step fwd on L pivoting $\frac{1}{2}$ R face to RLOD, going under M's L arm, step in place on R, step/close, step (LRL) in RLOD.)

21-24 Rock, Turn, Step/Close, Step, Walk, Walk, Step/Close, Step; Side, Close, Side/Close, Side; Kick, Touch, Side/Close, Step;

Inside hands joined, M rock fwd on L in RLOD, step in place on R pivoting $\frac{1}{2}$ L to face LOD, (join inside hands) step/close, step (LRL); (drop hands) M starting on R and turning L face walk around R, L, then step/close, step (RLR) to face W, M's back to COH; with both hands joined M step side on L in LOD, close R to L, step side on L, close R to L, step side on L pivoting to LOD; M kick R to LOD (W kick L) ct 1, pivot back to face and tch R beside L ct 2, step side on R in RLOD/close L to R, step in place on R.

DANCE ROUTINE THRU TWICE AND ADD TAG ENDING

Tag Ending: Repeat Meas 1-4, join both hands and do four side closes in LOD.

A BIT DIFFERENT

DREAMY MELODY

Dance by Gene and Ima Baylis, Miami, Florida

Record: Windsor #4667

Position: Semi-Closed, facing LOD

Footwork: Opposite, Directions for M

Intro: Wait one meas of pick-up notes in Semi-Closed pos.

Meas.

1-4 Fwd Waltz (to Banjo); Fwd, Side, Close;

Dip Back, —, —; Pivot, 2, 3 (to Loose Closed);

Start L ft and waltz one meas fwd in LOD, M turning slightly to R to take BANJO pos facing a little to R of LOD, W turning less than $\frac{1}{2}$ L on second step to Banjo pos facing a little to R of RLOD; M steps thru in LOD on R ft turning slightly R to face wall in CLOSED pos, steps to side on L and closes R to L as W steps on L XIB of R turning slightly R to face COH in Closed pos, steps to R side in LOD on R ft and closes L to R; dip bwd twd COH on L ft (W dips fwd on R ft), hold two cts; start fwd twd wall on R ft and do a $\frac{3}{4}$ R face couple pivot to end in LOOSE CLOSED pos, M facing LOD.

5-8 Twinkle Out; Twinkle In; Spot Twirl (Cross Over); Step Bwd, Point, —;

Start L ft and do two twinkle steps progressing down LOD with M crossing in front and W crossing in back to end in LOOSE CLOSED pos, M facing LOD: releasing Loose Closed pos but retaining W's R joined with M's L hand W starts R ft and makes one full R face spot twirl in 3 steps under joined hands moving slightly twd COH to end facing RLOD, while M steps on L XIF of R twd wall then takes 2 more steps R, L, to make a $\frac{1}{2}$ L face turn to face RLOD and take SEMI-CLOSED pos, M on outside of circle; step bwd in LOD on R ft and point L toe fwd with slight lift, hold one ct.

9-16 Repeat Action of Meas 1-8 starting in RLOD and ending in SEMI-CLOSED pos facing LOD.

17-20 Step, —, — (W Around); Hook Turn, —, — (W Twirls); Waltz Turn (RF); Fwd, Touch, —;

M takes a short step fwd in LOD on L ft and holds two cts while turning slightly L to follow W's progress around him and preparatory to the hook turn in the next meas (W starts R ft and waltzes one meas around in front of M, making a $\frac{1}{2}$ turn to face RLOD); M hooks R ft XIF of L, takes weight on balls of both feet and pivots almost $\frac{1}{2}$ L to face RLOD (W starts L ft and uses 3 steps to make a $\frac{1}{2}$ R face twirl under her R and M's L arms, adjusting to end in CLOSED pos, facing LOD); start bwd in LOD on L ft and waltz one meas down LOD making a $\frac{1}{2}$ R face turn to end in CLOSED pos; step fwd in LOD on R ft, touch L toe beside R ft, hold 1 ct.

21-24 Fwd Waltz; Fwd Waltz; Waltz Turn ($\frac{1}{4}$ LF); Wheel (to Semi-Closed);

Start L ft and waltz two meas fwd in LOD: start L ft and waltz one meas down LOD turning $\frac{1}{4}$ L face to end with M facing COH; loosening up to SEMI-CLOSED pos, W starts L ft and waltzes one meas fwd in a $\frac{1}{4}$ CCW wheel around while M starts R ft and waltzes

one meas bwd to end with partners in SEMI-CLOSED pos facing LOD.

25-32 Repeat Action of Meas 17-24 ending in SEMI-CLOSED pos facing LOD, ready to repeat routine.

DANCE ROUTINE THRU TWICE, THEN REPEAT ACTION OF MEAS 1-14.

Ending: On Meas 15 third time thru partners change sides in two steps, M's L, —, R (Canter Rhythm) to face partner; change hands, step back quickly twd COH on M's L and Acknowledge.

Note :Throughout entire dance M's L and W's R hands are joined and never lose contact until ending.

FUROR

By Bill Hansen, Santa Barbara, California

Heads go forward box the gnat
Face the sides, cross trail thru
Round one go square thru
Four hands round the inside set
Face the sides but turn back
Go right and left grand around the track

GREENBUSH

By Bill Peterson, Detroit, Michigan

Head ladies chain three-quarters you see
Side gents turn you to a line of three
Join hands and circle left that way
Those who can do a half sashay
Everyone go right and left grand

FOR SUPER DANCERS

CEILING ZERO

By Madeline Allen, Larkspur, California

#1

First and third lead to the right
Circle four, form a line
Forward and back then pass thru
Wheel and deal and a quarter more
You're facing out in lines of four
Now wheel and deal and a quarter more
You're back again in lines of four
Bend the line, cross trail thru
Left allemande, etc.

#2 (If they got that far)

First and third lead to the right
Circle four, form a line
Pass thru wheel and deal and a quarter more
Then wheel and deal and a quarter more
Bend the line, wheel and deal
First couple left, second couple right
Cross trail thru, left allemande

#3 (A cinch, now)

First and third square thru
Then half square thru with the outside two
Wheel and deal and a quarter more
Then wheel and deal and a quarter more
Whirlaway with a half sashay
Arch in the middle and the ends turn in
Square thru in the middle of the ring
Three-quarters round, left allemande

JOLLY GOOD

MIDDLESEX BREAK

By John Smith, Middlesex, England

Head ladies chain to the right like that
All face your corners, box the gnat
To a new corner go left allemande
Partner by the right, right and left grand
When you meet this maid, promenade
Side ladies chain to the right like that
All face your corners, box the gnat
Face a new corner, all eight chain
Promenade the next girl down the lane
(Original partner)

HAY-SEED

By John Gank, Royal Oak, Michigan

First and third forward and back
Star thru, two ladies chain
Turn 'em around and a half sashay
Pass thru, split the ring
Round one and line up four
Forward eight and back you reel
Pass thru and wheel and deal
Double pass thru
First couple left, second right
Two lines of four go up and back
Star thru, double pass thru
First couple left, second couple right
New lines of four go forward and back once
more
Four ladies chain, a grand chain four
Turn them in time
Pass thru and bend the line
Star thru, right and left thru
And turn 'em man
Square thru three-quarters then look for the
corner
Left allemande

CONTRA CORNER

HERBIE'S REEL

By Herbie Gaudreau, Holbrook, Mass.

A good introduction to contras. Use any even number of couples. Duple minor (1, 3, 5, etc. cross over.) "Everyone go forward and back" called during intro or before music starts.

— — — — Now swing your corner
— — — — Down the hall four by four
— — — — Turn alone when you get below
Come right back and when you're back
Arch in the middle, ends turn in
And swing the one who's facing you
— — — — Across the floor two ladies chain
Now turn and chain 'em back again
Cross at the head, cross at the foot
And in your lines go forward and back

This is a good contra for mixed groups. Stress forward and back—eight counts. Double progression (head and foot dance at beginning of each 64 beat group.)

Make sure head and foot couples DO NOT ATTEMPT TO SWING THEIR OWN PARTNER as this is the only thing that might give trouble.

HALF SQUARE THRU HASH

By Ben E. Stark, Key West, Florida

Heads go forward and back with you
Forward again, half square thru
On to the sides half square thru
California twirl when you get through
With the opposite couple half square thru
Now the inside two half square thru
All four couples California twirl
New head couples half square thru
On to the sides right and left thru
Dive to the middle and square thru
Three-quarters round in the middle son
Split the sides and go around one
Come back to the middle, half square thru
Right and left thru the outside two
Duck to the middle and star thru
Right and left thru, turn that girl
Cross trail thru, separate go round two
Hook right on to the end of the line
Go forward eight and back to the land
Lines divide and Dixie grand
It's a right, left, right, pull her by
Left allemande

* SINGING CALL

GLAD RAGS

Dance by Max Forsyth, Indianapolis, Indiana

Record: Windsor #4806, Flip instrumental by
Max Forsyth

OPENER, MIDDLE BREAK and CLOSER:

(Well now those) four little ladies promenade
inside of that ring

Go back home and swing and swing, and
everybody swing

Walk around your corner, see saw with your taw

Men star right in the middle of the ring,
go once around the hall

When you find your corner, turn her left
allemande

Do sa do your partner, then a right and left
grand

We'll do the square dance dance under the
brightest of lights (promenade)

We'll wear our glad rags tonight, swing your
honey

We'll wear our glad rags tonight

FIGURE:

Head ladies chain—same four—outside go single
file

Side ladies chain—all follow them—go single file

Take down your curlers, then powder your nose

Face to the middle, four ladies chain, we'll
wear our best clothes

Side couples cross trail, allemande the corner
maid

Pass one and swing the next, and then we'll
promenade

Never a ballroom held a prettier sight

We'll wear our glad rags tonight, swing your
honey

We'll wear our glad rags tonight

Sequence: Opener, Figure Twice for Head
Ladies, Middle Break, Figure Twice for Side
Ladies, Closer

JIM'S WHIM

By Jim McDonald, Castro Valley, California

One and three right and left thru
Now square thru three-quarters round
Cross trail out, go round one
Into the middle, box the gnat
Change hands, left square thru three-quarters
round
Then square thru the outside two
*Sides go four, heads go three
Center four square thru three-quarters round
Allemande left

or

*Sides go four, heads go three
Center four star thru
Right and left thru, turn your girl
Allemande left

or

*Sides go four, heads go three
Center four half square thru
Two lines of four facing out
Arch in the middle, ends turn in
Star thru in the middle of the ring
Cross trail out, go round one
Into the middle, you turn back
Allemande left

GOOD

TRIPPER #5

By Del Coolman, Flint, Michigan

One and three right and left thru
Two and four right and left thru
One and three right and left thru
Two and four ladies chain
One and three ladies chain
Two and four pass thru
Around one stand four in line
Forward eight and back that way
Inside two do a half sashay
Forward eight and back with you
Star thru, allemande left

SQUARED SCRAMBLE

By Bill Choate, Lake Jackson, Texas

First and third do a half sashay
Go up to the middle then back away
Forward again and box the gnat
Now cross trail thru then U turn back
Now square thru that's what you do
Count four hands and have a little fun
Split the outside two go around one
Into the middle and square thru
Three-quarters round, you're not done
Then separate, go around one
Into the middle and half square thru
Then separate, walk around two
Now Dixie chain thru the middle of the night
Ladies go left, gents go right
Around one into the middle and box the gnat
Right and left thru the other way back
Turn a little girl and pass thru
Left allemande

NEW DEAL

By Mel Rich, University City, Missouri

One and three a half sashay
Box the gnat across the way
Come on back right and left thru
Same four half square thru
Circle four with the outside two
Head gents break 'em to a line
Forward up and back in time
Now wheel and deal and hear me say
Inside four a half sashay
All face your partner back away
Four ladies chain across the land
Turn 'em now left allemande

ROUTINE NUMBER ONE

By Ed Epperson, Batavia, Iowa

One and three lead to the right
Circle up four, you're doin' fine
Head gents break, it's four in line
Forward eight and back with you
With the couple across square thru
Count four hands around you roam
Those in the middle right hand star
Others turn alone
Pick up your partner with an arm around
Star promenade go round the town
Back right out and make a ring
Circle to the left with that pretty little thing
Just the ladies go forward and back
Pass thru, walk around just one
To a line of four, go forward and back
Pass thru and bend the line
Ladies chain across you do
(Lady is on the left for the chain with two
gents, but chain straight across anyway.)
Turn your girl and pass thru
Bend the line and box the gnat
Change girls, square thru three-quarters
Allemande left

WAVES AND STAR THRU'S

LOUISIANA STAR THRU WAVE

By Charles Turpin, New Orleans, Louisiana

First and third swing and sway
Star thru across the way
Then do sa do go all the way around
To an ocean wave when you come down
Balance forward and back you do
Right and left thru with a full turn
Around to the outside two
Star thru across from you
Then all four couples star thru
Now eight chain thru
(patter of choice)
When you're straight don't fall down
Do sa do across the town
To an ocean wave when you come down
Balance forward and back you do
Right and left thru as you always do
The center four California twirl
Then star thru across the world
Allemande left your corner girl
Partner right, right and left grand

FILLER

By Griff Griffiths, Bellflower, California

One and two right and left thru
Now three and four right and left thru
New one and four right and left thru
New three and two you do it too
Head two couples right and left thru
Side couples trail thru
And there's the corner, left allemande

LET 'EM GO

By Virginia Johnson, San Lorenzo, California

First lady chain to the right
Fourth gent face the corner, box the gnat
First old couple stand back to back
Bumpsa daisy go round one
Into the middle U turn back
Circle three on the outside track
Ladies break to a line of three
*Forward six and back you go
Right hand high and left hand low
Spin the ends and let 'em go
Line up four, go forward and back
Forward again, bend the line
Pass thru, circle up three
Gents break to a line of three
*Forward six and back you go
Right hand high and left hand low
Spin the ends and let 'em go
Two lone men pass on thru
Split the line go round two
Box the gnat with the lonesome girl
Then circle four in the middle of the world
Gents break to a line of four
Then face the other four
Forward eight and back to the land
With the nearest girl, left allemande
*Or: Forward six, back you blunder
Triple duck and go like thunder

BARREL-SCRAPER

By John Goularte, Santa Rosa, California

All four couples go up and back
Head ladies chain across the track
One and three do a half square thru
Right and left thru the outside two
Dive thru and circle four
One full turn, now hear me roar
Pass thru, square thru
Four hands round, you're facing out
Lines of four go up and back
Bend the line and box the gnat
Pass thru and bend the line
Box the gnat, you're doing fine
Balance up and back you reel
Pass thru, now wheel and deal
Forward eight and eight fall back
Double pass thru each Jill and Jack
First couple right, next go left
Square thru with the ones you meet
Four hands round, keep it neat
California twirl and dive thru
Chain the ladies, turn those girls
Square thru, count up to four
Inside couples California twirl
Allemande left with the corner girl

Sets in Order

HANDBOOK SERIES

Working Together
Is One of the Joys
of Square Dancing



SQUARE DANCE ORGANIZATION

Square dancing's great natural attraction for people of all ages and in all parts of the world qualifies it as an activity so filled with recreational value that it would seem to need little or no stimulation from formal organization. In a sense, organization is simply a pathway which might be taken in order to create a more perfect atmosphere for the activity. It is as a stimulant to existing square dancing and as an encouragement to the future of this activity that this Handbook has been compiled.

People come into square dancing
for the fun it provides them, for the unlimited friendships
and for the wholesome form of recreation.
Because all of this is very simple and well-defined . . .



WHY DO WE NEED SQUARE DANCE ORGANIZATION?

SQUARE DANCING as our grandparents knew it was indeed an example of happy, *unplanned* recreation. Folks who square danced did it only occasionally. The fact that the figures making up an evening of square dancing fun were basically repetitious and simple was of secondary importance to the fact that this was perhaps a sole form of recreation in an era devoid of motion pictures, television, radio, and big sporting events.

Today's square dancing has become more than just a passing recreation enjoyed by only a few. This is due largely to the public address system which allows the voice of one individual to be heard by hundreds at one time. It is affected also by modern modes of transportation, which make it possible for individuals to travel distances to take part in their activity, and by modern methods of communication, attractive halls, and other similar factors.

Square dancing becomes many things to many people. Basically, it is a form of *entertainment* and as such must compete with the great number of other entertainment media open to the average citizen today.

Contemporary square dancing is continually growing and changing and, because of its many features and the hundreds of thousands attracted to its ranks, it displays a distinct need for the sense of order that comes only with careful and thoughtful planning.

Along with the fun that belongs to square dancing are many obvious tasks that need to be accomplished and the sharing of responsibility by square dancers means sharing the enjoyment that much more. In organization, individuals working together may discipline themselves to remove objections to the activity. This will, in turn, allow the activity to become more and more popular.

Starting, then, at the beginning, it's well to look at the beginners' square dance class as the first rung in the uncomplicated ladder of square dance organization.

The Class

The act of *becoming a square dancer* requires that one begins with the simplest movements and works up to the more difficult figures until he is able to react automatically to the square dance calls. In order that this goal may be reached, the square dance class has come into existence as the first and simplest form of square dance organization.

In addition to teaching new people to square dance, it is the purpose of the square dance class to provide the growing dance activity with new and qualified dancers. In the class a person is taught to move like a square dancer but he is also indoctrinated to *think like a square dancer*. It is in class that he develops his first square dance attitudes.

The class is actually a club in a very uncomplicated form. From the beginning the dancer is aware of *belonging* and develops a sense of pride in his square dance group. Occasionally the class takes on a regular square dance club name and members become proud possessors of name badges as their form of identification.

As the class progresses, each member learns the value of friendliness within the group structure and discovers that it is the duty of *every individual* in square dancing to take on the amenity of being host or hostess. As he senses the value of hospitality and develops a strong bond with his class members, he understands why mixers are used within the group and eventually learns to mix, or trade partners, on his own, thus immediately avoiding the problem of cliques.

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Among other things, he notes the need for good attendance at the classes and also discovers the value of sharing the responsibilities for serving refreshments, straightening the hall and other tasks related to the activity.

Rightly directed, class members develop club leadership. Through occasional talks from their teacher and experienced dancers, their indoctrination into square dancing is complete.

Forms of Class Organization

No class just happens. Someone or some group must start it. First of all, there must be an existing potential for square dancing within a given area. There must be a place where classes may be held and there must be an instructor who will handle the class work.

A very natural form of class sponsorship is the caller-teacher and his wife. A capable and qualified caller is in an excellent position to get

co-operation from square dance groups within the area. This co-operation will come in the form of publicity for the course and actual dancing assistance while the classes are in session. Handling it in this way, the caller is in a position to see that the class is continued long enough for him to provide a thorough indoctrination for all class members before they go into existing club groups.

Many classes are sponsored by non-square-dance organizations. Service clubs, church groups and organizations that share a mutual interest will often select square dancing as a project or as a means of encouraging fellowship within their circle of members. The church, P.T.A., lodge or association will recruit for the class from among its members. It will furnish its own hall, set up committees from among the membership to handle promotion, hospitality, refreshments and to serve as a liaison with the teacher-caller.

Often a class sponsored by such a group will progress slowly, with the emphasis placed on a recreational or party atmosphere rather than on rapid class advancement. Usually there is no hurry to advance members so that they may join other existing groups. The prime purpose in groups of this type is to afford them continual recreation and fellowship so that they may stay with the activity as long as possible.

From the limitless numbers of church and fraternal groups the word has been that there just is "no better means of fellowship" than an active square dance program.

Square dancing often fits into the general recreation and educational field through classes sponsored by parks and recreation departments and by boards of education. Many times city or county facilities will be offered to interested parties desirous of starting a course of square dance lessons. As a rule the school or park will be quite interested in working with a qualified caller-teacher who wishes to conduct a series of regular class instruction sessions.

A common procedure within the schools is to offer a given number of lessons from which the dancers will be graduated. The park and recreation groups will often encourage the continuation of any activity that proves popular and attracts a sizeable amount of neighborhood participation. For that reason supervisors may set up a class in the hope of its continuing on



First Of All

Someone is going to look at all of this and say, "I thought square dancing was an uncomplicated, fun activity. Do I need a 24-page book to tell me how to have fun?" The answer, of course, is *certainly not*. The average person's natural ability to enjoy himself is unquestioned. However, we sometimes find that the simple things take a pile o' planning to be enjoyed to the fullest, and square dancing is no exception. Because your area is different than any other area, this Handbook has been designed as an idea igniter — as a stimulant to your membership's own creative ability. My thanks go to Helen Orem of our staff and to the hundreds of you out there for the hours spent in bringing all of this together. Our combined hope is that these ideas may prove to be a help to fit your particular needs.

Happy Dancing

Bob Osgood
Editor, *Sets in Order*

indefinitely as a form of regular recreation on the park calendar.

Selecting the Caller

The person or persons responsible for making the choice of caller-teacher should be aware of the potential within the area. Several callers should be interviewed and, when possible, references checked and actual visits made to square dance groups called for by the individual under consideration. (For more information on selecting a caller for your group, see page 11 in this Handbook.)

Active square dance groups often sponsor classes. Eager to maintain a steady flow of new dancers in order to enlarge club memberships and to offset normal drop-offs caused by a multitude of reasons, the local square dance club is a most popular type of sponsor for active square dance classes. Many clubs underwrite a standard class program as a part of their yearly activities. Club members, using "word of mouth" and other forms of advertising, invite non-dancers into new class groups.

Working closely with the caller of their choice (often the regular caller for the club), the sponsoring club allows the actual class teaching procedure and policies to be left entirely in the caller's hands. To receive the greatest benefit from the experience, the class members are not rushed through the initial steps in order to be "fed" into the active club. Ideally, the teacher is allowed a minimum of thirty weeks in order to train the class members to be square dancers.

Occasionally, where a strong square dance association is active, it will serve as sponsor for square dance classes. As a means of furthering the progress of the area square dancing, the association is well-situated to encourage the formation of any square dance class, no matter how sponsored. There will be more on this in the section on associations.

The organization of a class needs the same thorough thinking that goes into the starting of a square dance club. There are unlimited means of recruiting potential class members. The "word of mouth" procedure is perhaps the most effective for no one can better sell someone else on the activity than an enthusiastic square dancer himself.

Printed or typed-up reminder cards with the pertinent facts regarding the time, place, cost and a contact 'phone number help implant the

information. The church, fraternal club or association newsletter is an excellent spot for publicizing a new class.

Announcement cards and flyers work exceptionally well if the sponsoring individual or group has an up-to-date mailing list and has the time and can afford the expense involved in this type of publicity. Notices on business bulletin boards and on grocery store announcement boards are also excellent means of free publicity. Local newspapers are often extremely cooperative in running new class publicity.

Where to Dance

The correct location for a class is vitally important to that class's success. In the case of classes sponsored by existing non-square-dance organizations, choice of the hall is no problem. The lodge hall, the recreation room of a factory, the cafeteria or auditorium of the school, the social room of the church, are all good locations for this type of activity.

Existing square dance clubs sponsoring their own classes may find that their present hall is available for an extra evening. Of course the advantage of this lies in the fact that those attending will become accustomed to their future *square dance home* from the very beginning. In some instances, square dance clubs sponsoring a beginner group have found it possible to devote the first part of a fairly long evening to the class period and the last part to their regular club dancing. This means only a single hall rental and if halls and caller are at a premium, this could be a great advantage.

Sometimes a group will find that the best means of *selling* a non-dancer on the attributes of square dancing is to give a local "exciter dance." Designed primarily as a fun evening, this is a "one-night stand," where square dancers may bring their non-dancing friends to sample square dancing. The experienced dancers help by dancing with the inexperienced and the caller gives the most basic of basics so that everyone will be up on the floor. An exciter dance should prove to the uninitiated that square dancing is (1) not corny; (2) not difficult; (3) a whale of a lot of fun. A dance of this type may be presented free of charge to the guests and affords an excellent opportunity to locate potential class members.

Class Finances

Generally speaking, to share in the financial responsibility of square dancing makes one feel

a definite part of the activity. The free party given to encourage a newcomer is one thing. The class itself embraces an obvious cost factor. The hall, caller, refreshments and advertising, all must be paid for. In order to be a healthy part of the square dance picture the class, even one sponsored by another group, should be financially independent. Attempts in different areas to absorb the cost of classes into the sponsoring group and furnish lessons free of charge have met with questionable success.

Regular attendance in class is vitally important. During the first ten weeks the entire ground work of square dancing is established. If a dancer misses several lessons in a row, he is at an extreme disadvantage. For that reason the effect of charging for class lessons has been studied with care.

It has been found that a person paying for *each* class develops a sense of *investment* in square dancing and puts a greater value on it than if he were to receive lessons without charge. Even when the class is part of a school or playground program, where all expenses are included in the city budget, it is still wise to levy a token charge — perhaps only 25c per person (for possible use in a refreshment fund)—for without some charge the class is often not fully appreciated.

Class payment is worked out in different ways. A person may pay each time he comes or he may pay for ten or more lessons in advance. The idea of an *investment* is underlined when a class member realizes he has already paid for the lessons. An enrollment fee charged at the beginning of the course also serves as an inducement for continued attendance.

In addition to attending regularly, members should be encouraged to get to class *on time*. Those responsible for the class should see that it does start and stop as scheduled. The uniform advancement of the class can often be insured by half-hour pre-class *encouragement* sessions. Here those who are having particular problems with the instruction given the preceding week or those who have missed a class or two, are invited to come in early for a little catch-up drill.

To be a good representation of the square dancing that is to follow, *class should be fun*. Although there is a great deal of material to cover, the periods of hard work should be interspersed with party pleasure. Party nights

help to foster the dancer's interest in square dance costuming and remind him of the fun to come in the months ahead.

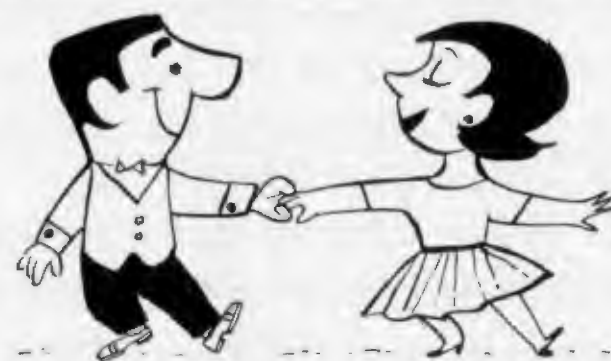
Responsibility of a Class Member

Because *responsibility* is important in the development of an active square dance club member, there are certain points which should be stressed for the new dancer.

1. Regular and prompt attendance in class or club is essential to a healthy square dance program.

2. The ability to make friends and to be friendly is both a privilege and a responsibility for everyone coming into square dancing.

3. A square dancer should enjoy himself. He should have a good time in his square dancing. The fun he has will be reflected among those around him. His smile of enjoyment will be contagious.



A Graduation Party?

According to one school of thought, a person can come into square dancing, join a group and, from then on, just enjoy the activity. Whether he's danced for one night or for several years he actually never stops learning. For that reason some folks think there is no need for a class, as such. There should simply be a continuing square dance program. Consequently there would not be any definite point of "graduation."

From another viewpoint, it is felt that there is a stage reached by a dancer where he does not have to reason out each call before he dances the figure. It is here, at the beginning of automatic reaction, that he has become a dancer. True, there may be much more to learn but the learning process has now speeded up to where new material can be assimilated more easily. At some time after this point has been reached a class may be "graduated" with proper ceremony and the dancers may thus be encouraged into the next step — club activity.

With class days well under way,
what of the gradual transformation . . .

FROM CLASS TO SQUARE DANCE CLUB?



THE HUB of the great American square dance activity as we know it today is the square dance club and the club is probably the ultimate goal of every square dancer. The class leads up to it and the association stands ready to serve it, as this book will point out later.

The transition from class to club can be smooth and natural or it can be a rather shocking experience to the newcomer.

Perhaps the smoothest switch-over is when there is actually no switch-over at all. If it were possible for a newcomer to join a group, stay with that group as he learns, then remain with it as his *home club* indefinitely, there would be a number of advantages.

For one thing, the friendships that started during the first stages of square dancing would have a chance to grow and continue. As a class progresses the experiences and adventures that are shared by all members in the class tend to hold the dancers more firmly together.

Folks in a class will vary in their degree of enthusiasm, learning ability and sociability. Gradually the enthusiasm, knowledge and friendliness of a small nucleus in the class will "rub off" on the others. If allowed the opportunity, these dancers themselves will be the greatest incentive to their classmates.

A grave injustice occurs when only those most out-going class members are taken from a class and *used* to augment the membership of existing clubs. The class needs them and, to a degree, they need the class. More important, the square dance movement needs all of the class people and if only the most enthusiastic or able were removed from the class for acceptance in clubs, it wouldn't be long before many of the others would disappear completely from the square dance scene.

Whether in class as a newcomer or as a square dance club member of long standing, *no one ever stops learning*. There is so much to learn in square dancing and new material is being developed all the time. There is, however, a point in the life of every dancer when

he no longer has to stop and reason out each movement of every call. Instead he begins to react automatically, regardless of whether the material is difficult or not. When he reaches this point of *automatic reaction*, he is no longer a beginner — he is a *square dancer*.

At this stage he discovers that he wants to try his wings and *play* with the things that he has learned. Now he is ready for programmed *club* dancing.

Some caller-teachers will be able to move their dancers smoothly from teaching lesson plans into programmed club dances without changing the physical locale. However, whenever a class has become a *crash* program and class sessions have allowed little time for typical club party-type activities, it may be well to make a *clean break* by changing the location and time of dancing in order to establish a more enjoyable atmosphere.

If dancers in any given class are to be released to one or more clubs in the area, it's especially wise for the instructor to prepare the class members for the types of club and club dancing they will encounter.

Made to Order

A number of elements have a bearing on the friendliness and the dancing standards of any club. The truly successful clubs are those that are tailor-made to fit best the requirements of the greatest number of members. For one thing, the local environment may have a strong bearing on a club's dancemanship. In a farming area, for example, the majority of members may only be able to attend square dance clubs during the winter months, dropping out during the months of planting and harvesting. For them the club pattern would be unique, but it could be worked out satisfactorily.

In a metropolitan area, a club might be made up entirely of young married people, with the majority being parents of very young children. It may have proved out in this area that the best baby sitters — young high school girls — would only be able to "sit" on Friday nights.

This, then, would turn out to be square dance club night, having made the restriction an advantage. *Flexibility is the key to successful square dance clubs.* Just because a certain club cannot be conducted like many others is no reason to believe it cannot exist at all. It will, in fact, attract those dancers whose requirements and conditions are basically the same.

Flexible Advancement

Those groups that are able to meet more frequently than others should conceivably be able to progress in their dancing more rapidly. Those meeting weekly may advance quicker than those which meet twice a month or are only able to dance eight months out of the year.

The "level" attained is not, therefore, a reflection on the dancing *ability* of the members but will show up, rather, in the variety of basic movements the group may be able to handle. New dancers coming from classes will try to seek out square dance clubs that provide the environmental needs, plus the dance achievement level for which they have been prepared.

When one club sponsors a class, the caller-teacher is in a position to know when the dancers have reached that point where they can be integrated as comfortably as possible into the club dancing. Often at the half-way mark or at some other point in the class sessions, it's a good idea to plan a joint party so that the newcomers may get a taste of the club dancing and the club members may get a preview of their prospective members. Following such a dance the teacher will be able to tell better how many more sessions will be required before the class members should be "graduated."

Providing that the same caller calls for both club and class, he will find it wise to program his club dances at first to the new members who have just come in from the class. Uncomplicated calling will allow the newcomers to recover from their initial stage fright and will also allow them to show off in the best light. Only by careful integrating at such a time will it be possible to avoid the problem of forming cliques. By including a certain number of mixers each evening at the beginning, the "mixing" idea should catch on.

In a caller or association sponsored class series, where no specific future plans have been made for the group as a whole, the problem of placement often arises. Some of the newcomers

will be invited to several clubs, while an unfortunate number will receive no invitations.

Here is an instance where association, club and caller, working with the good of square dancing foremost in their minds, will see to it that there is *a place for everyone*. Some of the existing area clubs may be situated so that they can put out an open invitation to all of the class members. If enough of the clubs can do this, undoubtedly every dancer will find at least one spot to his liking.

It may be that one or more callers in the area call for regular *open* non-membership dances to which any of the new dancers might be welcome. Such dances often meet a basic need.

No phase of the square dancing activity is more deserving of careful attention than that period between class and club. It might well be the *prime responsibility* of every square dance organization to do its best to find a place for *everyone* who would like to be an active part of the square dance picture.



Just the Beginning

The limitless opportunities that lie within the grasp of square dance groups would easily fill a volume many times the size of this Handbook. This text is only an outline — a direction sign — pointing out the possibilities which might help your square dance area to grow. If you need specific help with refreshments, decorations, and club ideas in general, here is a suggestion. Every month, new, different and invaluable club suggestions appear in the Dancer's Walkthru, a regular feature section in each idea-packed issue of Sets in Order. For up-to-the-minute help in all phases of the American Square Dance Scene be sure to refer each month to *your copy* of the Official Magazine of Square Dancing, Sets in Order.

Once he has finished his square dance classwork,
there are some things a new dancer
should know about . . .

STARTING A CLUB FROM SCRATCH



TO THIS POINT this Handbook has dealt with the new dancer, with the emphasis on his finishing his class days and becoming a member of an active square dance group. It is possible that an experienced dancer will discover that, in order to continue dancing, he must take certain steps in actually forming a new square dance club.

It might be that the existing groups in the area do not meet his need because of the day the group meets or because the level of danceability is not attractive to him. Perhaps there are no square dance clubs in the area. Maybe he has a particular caller in mind, or an attractive hall that is available, and would like to *tailor-make* a group around them.

In making his decision he needs sufficient time for careful planning to lay the groundwork for a group that he feels will answer his needs and be an asset to the square dance movement in his community. Forming a club is far more than selecting a few friends, choosing a name and ordering badges. For the club to be of a permanent nature, the thought behind its formation must be *unfolded* one step at a time.

What Form of Organization?

Current circumstances, customs of an area, particular needs felt by the forming group, all will have an important bearing on the type of organization to be chosen.

The completely democratic square dance club. Perhaps a large group of dancers emerging from a square dance class decide mutually to form their own club. Due to the friendliness of the group, the similarity of dancing ability, and the common desire to remain together, this would appear to be quite natural. This democratic group would elect its own officers, conduct its meetings by Roberts Rules of Order and compose a club constitution and by-laws.

The semi-democratic club. It is very important that club officers work closely together. Because it is often impossible to elect an entire

slate of officers who might live in the same area or be able to clear the same night for board meetings, it's often intelligent for a group to elect just a president. The president will, in turn, select other officers to work with him, as designated by the club constitution.

The very nature of square dancing as a COUPLE ACTIVITY may inspire many clubs to elect as officers a couple rather than a single individual to fill any one position.

The permanent committee. Often the basic inspiration for a new club will be born in the minds of a few individuals who share the same long-range planning and who have the same ideals and goals. Serving as a founding committee for the club, they will continue on as a permanent committee, electing from among themselves the various officers necessary to take care of the club's business.

The semi-permanent committee. Based on a small nucleus consisting of the founding group, who remain permanent to maintain continuity, the committee is augmented by a few other club-members, appointed by the committee to serve with them for a given period of time. Often these are newer members of the club whose fresh ideas and enthusiasm contribute stimulating leadership to the group.

The changing committee. At stated intervals the membership elects to the executive committee a given number of officers to serve for a specific period of time. This might, for instance, be for one year. Elections held twice a year to decide upon half of the group will allow a 50% turn-over on the committee. Thus there will always be some remaining on the board along with those just elected. The board members themselves will elect from their group the ones to serve in the various offices.

The benevolent dictatorship. Occasionally, and rarely, an extremely capable and popular couple or pair of couples will develop a club around their own ideas. They will retain the

management of the group, doing all the planning of the club's activities or sometimes assigning responsibility to other club-members. It can be seen that if such a club stands any chance of surviving the couple or couples at the helm must, indeed, be the "right" ones.

The caller-run organization. This uncomplicated unit usually results from a class formed by the caller and is then carried on as a regular dance. The business needs are handled by the caller and his wife, with occasional assistance being sought from the members.

While on the subject of the caller, this person who is selected to lead the group's dancing is in an excellent position to assist invaluable in an advisory capacity in any form of club government. Sometimes the caller is included as an unofficial member of the executive committee of a club. He does not vote but may be helpful in a number of ways to the club officers.

The area committee system. Because square dance groups can get rather large, the individual member sometimes feels far removed from the heart of the club. To correct this situation, square dance clubs have been known to divide into committees according to geographical residence locations. These committees, equal in size and under the direction of the president or executive committee, rotate

the responsibilities of giving the club's parties and regular dances. The committee system has proven extremely successful in developing club friendships and establishing a high morale among the members.

Who Will be the Members?

The choice for the membership of any new group will depend, to a large extent, upon the type of group that is selected. The size of the group may hinge on the dimensions of the available hall. A common-interest background may be the deciding factor. In a poll taken of square dance clubs across the country, the average size appears to range between 8 and 15 squares. Great care should be taken, however, that first of all there is a *need* for such a club. The definition of need might be found in any of these categories:

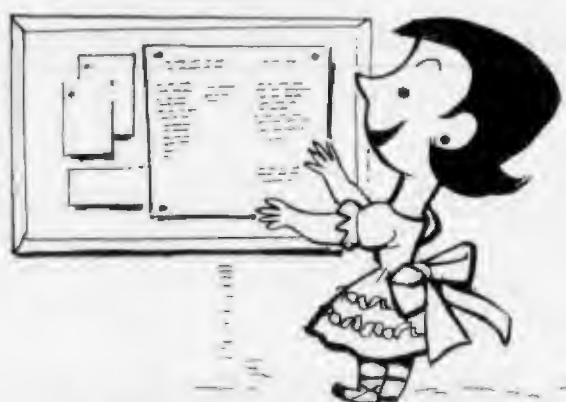
1. In large metropolitan areas where classes have been conducted over a period of years there are undoubtedly many dancers not committed to any groups already formed. A new group, dependent solely on members drawn from existing clubs is taking its first steps into the square dance community with questionable stability. If the motives behind the formation of a club are strong, there will be more than enough members to fill its ranks without *pirating* from others.

2. In most communities there is a great, untouched potential of square dance club members. Some of these have been "drop-offs" from past square dance experience who need just a little encouragement and a well-organized club to bring them back into the activity.

3. Naturally some clubs will be formed with a look to the future, with membership built largely with non-dancers who must first pass through the stages of class work.

Many people starting new clubs have found that the *inclusive* variety will be more satisfying than the exclusive type of club. If membership requirements are established on the basis of what the club can offer rather than on exclusive prerequisites of the potential members, the club starts out with a positive opportunity for continued success.

After the decision has been made to form a club, the *first night* should be so thoroughly pre-planned that the "sales job" on the club organization can be done convincingly. A big selling point is the dancing itself. If you have assembled the right ingredients, you should have a high degree of success. You need to be



A Club Newsletter?

"Journalism on a club level is truly a rewarding and challenging experience, indeed. Communications-wise it serves a very useful purpose and plays a definite part in the more successful operations of a club. It is a means by which all members may be kept constantly abreast of current happenings. Names of new members, news of friends, visitors, future events and a host of other items help to make the club newspaper a valuable asset for all of the members."

Jeans and Janes Newsletter
Wayne Machida, Honolulu, Hawaii.

ready with follow-up plans and announcements of the next meeting. If you are well-prepared, your first night can establish successfully your future direction.

Where Will We Dance?

One of the first steps in planning for an upcoming square dance group is the choice of the square dance hall. Make a list of the available halls that might meet your requirements. Schools, playgrounds, fraternal halls, empty store buildings, dance halls, have all been used successfully for square dance clubs. The classified section of the local telephone directory is a good starting place for the hall shopper.

Before signing any agreement for the hall, it's wise to check the area laws governing public gatherings. Perhaps the local police department can help here. It's far better to know in advance if possible restrictions might later throw a monkey wrench into your square dancing pleasure. Here are a few check points you will want to use in evaluating each hall possibility you investigate:

Location. Select a spot centrally located to accommodate the required number of members. It's often wise to pick an area not already over-crowded with square dance activities.

Atmosphere. The hall itself and its surroundings should have the kind of wholesome atmosphere that is most conducive to square dancing. Good judgment is needed here.

Attributes of the Hall. To be of the correct size for comfortable square dancing, the hall needs to have a minimum of 100 square feet of clear space for each square. Posts in the center of the floor and wall obstructions are undesirable. The presence and condition of adequate rest room and kitchen facilities are extremely important. Ample parking area should also be available for dancers.

Let the caller help on checking the acoustics in the hall. If no square dancing has been held in the location before, the caller may want to set up his public address equipment and give the hall a *dry run*. He'll also be a good one to check on the condition of the floor. If the floor has good possibilities for square dancing but is either too slick or too sticky, be sure that the prospective landlords will allow proper treatment of the floor in order that it may be danced upon comfortably.

Availability. One of the first things to check is the calendar of available dates of your pros-

pective hall. The meeting night of your group may even have to be changed in order to find a free night. Investigate far in advance to be sure that there are not outstanding commitments for the hall on specific dates that might interfere with your proposed schedule. Sometimes halls book single nights well in advance for special events.

Cost. Some areas are extremely fortunate in that large public halls are available at minimum cost. For instance, park and recreation buildings, with a comfortable floor capacity of from 9 to 16 squares, are available with kitchen privileges for as low as \$9.00 to \$12.00 an evening. Other halls are far more expensive.

It's mandatory to start out with a knowledge of what each dance will cost. Then decide, from studying the hall, how many dancers it will accommodate comfortably. Budget-wise, there is a point at which many desirable halls prove just too impractical when the size and cost are balanced against the potential income from the dances.

Be careful, too, especially in seeking a location for a new club, about signing any long-term lease agreements. Many halls will allow square dance clubs to meet on a week-to-week basis, settling for the cost of the hall after each dance or, possibly, by monthly arrangement.

On the other hand, if it seems quite certain that the hall meets every requirement of the club and will continue to do so, it might be well to investigate some sort of written agreement which will insure the hall for future use. This should be handled wisely according to the individual situation.

When Will We Dance?

No matter what night in the week you may select for your square dance club meeting, it will very likely prove unsuitable for someone. You will just need to settle on the best night for the greatest number of members. The availability of the hall and of the caller will provide you with two good starting places. It's also courteous to check the meeting dates of other square dance groups within the area and, if at all possible, stay clear of them.

The frequency of meetings may depend upon the amount of square dancing already available in the area. If there is little or no dancing, a once-a-week group may prove best. If, on the other hand, the area is a busy one, with a number of active square dance clubs, your best

bet may be to choose an alternating week plan. A person should probably dance at least once a week to derive the greatest pleasure from square dancing. If there are several groups in the locale, the dancer will, quite possibly, belong to more than one.

If a club decides to meet twice a month and selects Thursday, it is well to choose either the first and third Thursdays or the second and fourth, rather than deciding on every-other-week meetings. A fifth Thursday popping into an alternating week schedule can disrupt the situation thoroughly, particularly where hall and caller are concerned.

Local conditions will help to decide on the best meeting hours for square dance clubs. The most popular time seems to be from 8:00 to 11:00 P.M. Here again, each club will decide what is best for the most members.

Selecting Your Caller

To a degree, the club caller might be expected to attract club members because of his reputation as a caller. However, the success or failure of your club will depend on far more than just the caller's calling ability. His knowledge and background can well prove to be a major factor in a new club's success and so it's obvious that the caller should be chosen with great care.

Selecting the caller may be no problem (1) if a class continues on as a club, using its caller-teacher; (2) if the caller forms or helps to form a club; or (3) if he is the only caller available to call for the club.

In starting a new club, however, it's well to analyze just what your group needs and then go after a caller who fits those needs best.

In the beginning find out about the callers who are available. If there is a local callers' association, contact a representative to obtain the current list of callers. Dance to as many callers as possible. Talk to them and find out a little about them. Remember, you're not just contemplating hiring an actor or a talented workman. You're selecting him for an important adjunct to your club and for the assistance he will be able to give in forming your club's personality and reputation.

A well-established caller in any area may be in considerable demand and, for that reason, it may be difficult to book him for the night you have in mind. It's best to check early and find his available dates.



An Urgent Reminder

Whatever you do, don't lose sight of the *average* dancer. Those in a position of leadership often come from the most enthusiastic 10% of the members of any club. When making decisions that will affect all of the dancers, it's important to be in touch with a cross section taken from 100% of the membership.

The fee a caller is to be paid is a business matter to be arranged between your group and the caller himself. Sometimes there is an established rate for calling in a given area. Not all callers will charge the same, however, and some may base their price on the type of engagement involved, the day of the week, or one of several other circumstances. Each caller's travel expense, the cost of upkeep on his equipment and wardrobe are all taken into consideration in the fee he charges.

After discussing your aims and thoughts concerning your club with the prospective caller, discover his reactions to the type of program you have in mind and whether he is in agreement with it. A suggestion from him may alter your initial planning.

Dancer-Caller Relations

Remember that a caller first of all has had to be a dancer. Like you, in all probability, he took beginner class lessons and belonged to a square dance club. He may even have helped to organize square dance clubs. More than that, in accepting the responsibility of calling, he should have developed a knowledge of the activity that will be helpful to any group for which he calls.

The dancer, on the other hand, has become a part of square dancing for one main reason — his own unselfish, personal pleasure. His pleasure in it will increase as he becomes involved in square dance work. However, the

further he gets away from actual dancing and the more he becomes concerned with the organizational or "paper work" of the activity, the greater are the chances of his losing interest from *too much* involvement.

A successful square dance activity is the result of *joint leadership* by caller and dancer alike. Neither can perform the job of the other.

It is apparent that a dancer with his desire to dance and a capable caller, eager to serve, can become a perfect team.

In order to help the most, the caller must know from the beginning just what is expected of him. Where there is no advice to the contrary the caller will expect to proceed in his normal path to the best of his ability.

Responsibilities of Caller and Dancer

In a dancer-run square dance club the members have some definite assigned responsibilities. Realizing that clubs differ according to area, here are some of the typical jobs that might be distributed among club members:

Provide for the hall and caller, conduct all club business, take care of the financial responsibilities, establish dates and times of dances and meetings, schedule dates and set fees for special parties, decide on refreshments and on members, decide on guests, generally handle the behind-the-scenes functions at every dance. (See Club Responsibility, page 20.)

The caller accepts as his professional responsibility the following:

Plan programs of squares and rounds, and other dances as needed, for each evening; provide satisfactory public address system and records; call, teach and possibly make announcements; decide on guest callers as they might best fit the program.

It is easy to see that there are a good many areas where the responsibility of the caller and the club officers come close together. It is here

Callers and Teachers

This Handbook is designed to help square dancing. This means that it is of vital interest to *dancers, callers and teachers* alike. It is sincerely hoped that some of the suggestions and ideas may assist and inspire all of you, new and old, to build a strong and lasting square dance community. The future success of our activity lies in the joined hands of *all* square dancers.

that co-operation, understanding, tact and care can be used to the fullest. It is not difficult to understand, for example, that a caller's expensive equipment is not for the general use of anyone and everyone. A certain time may be allotted for club announcements and the caller may know when this can be done best.

There may be decisions that the caller and club will wish to discuss for mutual agreement. Some of these might be: the use of live music, the general format of an evening of dancing, the policy for inviting guest callers to appear on a program, the choice and invitation of substitute callers and planning for special events that require extra consideration.

The Multiple Caller Club

The discussion up to this point has been directed to clubs whose program is built around a single caller. Occasionally a club may decide to use more than one caller. A club selecting two callers may have the two split the program at each dance or the two may alternate, each calling the entire program on different nights. Some clubs utilize the services of a different caller at each dance, either being careful not to duplicate the callers during a season or selecting a half-dozen or so that rotate during the year. In this type of group additional care should be taken in setting up and following through to be sure that each caller is briefed according to any of the club's specific desires or unusual functions.

Open or Closed?

The square dance club may be an *open* one where anyone may attend without an invitation; or it may be a closed club with membership restricted to the number who can dance comfortably in the hall. It may be a single caller club emphasizing a club-caller personality or it may feature different callers for each dance. Whatever a club may decide upon for its form of operation, its unselfish purpose must be to satisfy the enjoyment needs of its entire membership.

As a general rule, the type of club referred to here is not a business enterprise but a non-profit group, co-operative rather than competitive with other groups in the area; appreciative of the contributions of callers and committees in establishing a sense of club pride; and ever mindful of building a tradition and reputation of comfortable dancing in the proper spirit.

Remembering the prime requisite
is to keep it simple yet workable — here are . . .



SOME ORGANIZATIONAL SUGGESTIONS

SQUARE DANCERS moving together with a similar purpose and towards a common goal need some sort of *road map* to keep on the right track. This is where a club constitution and by-laws come into play. Since everybody agrees that square dancing is fun, it can be assumed that the primary duty of a club constitution is to put down on paper, in a simple and flexible manner, some guide-lines for *keeping* square dancing fun for a designated group.

That's the premise, then. The club constitution acts as a guide for the club's direction; a constant reminder as to its goals; an outline through which a club may maintain its own *personality*, for every club has one.



Catalogue Your Talent

Within the framework of any group lies an untapped gold mine of talent among the ranks of square dance club members. Lawyers, sound engineers, tax consultants, officials in local city government, members of the chamber of commerce, doctors, teachers, artists, designers, almost every line of endeavor is represented somewhere among the dancers. This expert energy often needs only to be sought out and channeled in the right direction, for the willingness to serve must be reinforced with the necessary know-how in the ways of square dancing. Start building your talent bank today.

Somebody made the whimsical observation that "like the bikini on the pretty girl, the constitution should be just enough to cover the subject."

This is the springboard on which to stand. The constitution is needed as a constant reminder of the club's direction. It must be considered as the useable *servant* of the club; not its *master*.

The first item to consider in writing the club constitution is the *purpose* of the club. Why is this particular group in existence? Here is a possible basic answer: *the purpose of the club is for the group to enjoy square and round dancing together in a spirit of friendliness and co-operation, with each member willing to do his share*. This is perfect balance. This includes both what is expected to be *derived* from club membership and what is expected to be *contributed* to its success.

So — the purpose is stated. Now, keeping workable simplicity uppermost in your mind, write down some points that seem absolutely essential to include in the constitution. Start with the bare bones of your actual needs for operation and think carefully about each item that is included.

One of the chief points to consider in your draft is the number of people you may need in order to keep the club running smoothly. Spread the jobs around fairly but don't get job-heavy and come out with more Chiefs than Indians. The maximum of efficiency often requires the minimum number of responsible officers. Select *carefully* from the people available, thinking not so much of trying to please or honor a friend as of choosing that one who will serve the club the best.

The following is a *suggested* format for a club constitution. It is to be regarded as a stepping stone only to what your own club needs may be. Adjust it as you wish. It is a place to start.

Sample Club Constitution and By-Laws:

ARTICLE I — Name

The name of this non-profit organization shall be.....

ARTICLE II — Purpose

The.....Club is formed to provide a place where dancers may enjoy dancing together in a spirit of friendliness and cooperation and where each member is allowed the opportunity of sharing in the club's responsibilities.

ARTICLE III — Membership

Section 1. Membership shall be open to a maximum of.....member-couples.

Section 2. Prospective new members must be sponsored by a member in good standing. They must have visited the club at least three times and be able to dance at the level of the club.

Section 3. The Executive Board will pass on acceptance or rejection of the eligible potential members who are properly sponsored.

Section 4. Membership shall be valid as long as dues are paid. Exception: if a member misses three meetings or more without notice or good reason, he shall be dropped. He may appeal, however, to the Executive Board. Members may resign in writing.

Section 5. Membership is not transferable.

Section 6. Since this club is operating in the best interests of square dancing, members are asked to maintain proper social behavior. Members appearing at club dances while under the influence of alcohol shall be first warned and then dropped, at failure to co-operate.

ARTICLE IV — Dues

Section 1. Membership fees shall be..... paid (each time, quarterly, annually, etc.) in advance.

ARTICLE V — Officers

Section 1. The officers of.....Club shall be President, Vice-President, Secretary, Treasurer, Refreshment Chairman, Special Events Chairman, etc. (adjusted to club needs.) Husbands and wives shall be considered to fill an office jointly.

Section 2. The duties of the officers shall be as follows:

President: Presides at club and executive board meetings; ex-officio member of committees; appoints and/or removes committees. Acts in temporary emergencies.

Vice-President: Assumes duties of President in his absence. Is also member of..... committee and acts as Parliamentarian. (Sug-

gestion: if you have a V.P., keep him busy. He is too often the forgotten man.)

Secretary: Keeps correct record of business proceedings, official membership list, list of standing committees, copy of By-Laws, conducts correspondence necessary in engaging hall or caller or arranging for special events.

Treasurer: Custodian of funds, collects all monies, pays all bills, gives financial reports regularly at club board meetings, prepares written financial report at end of term of office.

Refreshment Chairman: Oversees club refreshment supplies, appoints refreshment committee for each dance, follows through on committee progress before and during the dance.

Special Events Chairman: Handles special projects such as club trips, visiting caller dances, etc., in close conjunction with the President.

Publicity Chairman: In charge of distribution of club publicity, including special notices on club-sponsored beginner classes, to local papers, and square dance magazines.

Historian: Keeps club records and policies. (Secretary could handle this.)

Parliamentarian: Consultant on rules of order in voting, etc. (President or Vice-President could do it.)

Sheriff: Usually a special office created to accomplish certain tasks not covered by other officers.

Editor, Club Bulletin: In charge of club publication which gives club news and events.

Membership Committee Chairman: Handles smooth induction of new members and keeps a constant watch for absenteeism, etc.

ARTICLE VI — Election of Officers

Section 1. Officers shall be elected by a majority vote for the period of (6 months, one year.)

Section 2. Officers shall be nominated at the first dance of an official club year. Voting shall be by secret ballot at the next dance.

Section 3. Officers shall take office within the month following the election.

Section 4. Officers shall not succeed themselves in office.

Section 5. The retiring officers shall form a "steering committee" to act in advisory capacity.

Section 6. The club caller may be invited to attend meetings in advisory capacity but will not hold office in the club.

ARTICLE VII — Amendments

These By-Laws can be amended only by a $\frac{2}{3}$ majority of those present. The entire membership must be notified in advance that an amendment is to be considered at a meeting.

Remember — these are only sample by-laws. In planning for your own group you will want to select only certain portions and draw up others as required.

Naming the Club

An enjoyable project is the naming of your square dance club. There are broad avenues for you to follow, with amusing little side streets shooting off in several directions.

You can take for your inspiration many different things. Ideas might arrange themselves into names (1) from the company or profession of club members; (2) from square dance terms; (3) from the name of the caller; (4) for a particular dance area; (5) special interest names; (6) "screwball" names. *Note: Remember to keep the name in good taste. An image of a fine activity is to be preserved.*

Besides being in good taste, your club name should be easy to remember, euphonious and if it lends itself well to an interesting badge design, so much the better.

To be specific a few sparks here may set you off to a humdinger name of your own choosing or invention.

Company or profession: *Ding Dong Daddies* (Firemen); *Live Wires, Dial Twisters* (Telephone company); *Roll Aways, Hubs 'n' Rims* (Truck Drivers); *Belles and Buoys* (Sailors); *Rocketeers, Cloud-Hoppers, Convairity Steppers* (Missile or aircraft workers).

Square Dance Terms: *Allemande Leftovers, Do Si Dillies, Circle Squares.*

Area: *Beachniks, Desert Stars, Hoosier Ramblers, Court House Squares.*

For the caller: (Bob) *Ruffs and Ruffles, Jack's* (Thomas) *Kings and Queens*

"Screwball" department: *Poco Locos, Hits and Mrs., Ankle Knockers, Scrambled Eights.*

Special interest groups: *Single Swingers* (for single square dancers); *Wheeling Eights* (for wheelchair dancers).

By this time you've thought of a dozen names applicable to your own club. The sky's the limit, so go to it.

The Club Badge

While not absolutely a "must" for the success and well-being of the square dance club, the club badge is a wonderful "extra" which covers quite a lot of ground. Its main objectives might be said to be to identify the club as an entity and to provide a quick means of recognizing and getting to know club members, in or out of a square.

Simple designs are often the best. Sketch an idea roughly on paper and see if it says what you want without being too "busy." Say your

club is the Buoys and Gulls. This play on words gives you a dandy start on a design — a buoy and a sea-gull, of course.

If you are fortunate enough to have someone in your group who can whip up some good-looking badges, you're 'way ahead of the game. Various materials lend themselves to badges — leather, plastic, wood, burlap, etc. These individually-made badges can be real eye-catchers.

If you plan to go outside of your club to have your badges made, the plastic badge manufacturers offer a great variety of styles and shapes from which to choose. Submit your idea and the badge-maker will develop it.

Who Will Tell?

Occasionally within the class or club an individual may turn up who finds it difficult to adjust to the pattern of square dancing. Perhaps, in a class, a couple may be experiencing particular trouble in catching on to the fundamentals of dancing. Slow reaction time, unnecessary roughness or lack of consideration may be causing a problem among other dancers.

In *the class* the caller or his wife are often in the best spot to offer help in such situations. If the couple needs a little encouragement, some individual attention, either before or after the class, may be the answer. Because people react differently to instruction, some learn faster than others and it should never prove embarrassing for a person to retake a beginner class if necessary.

A problem within *the club* is best handled by one who has the authority to speak for the club. It might be the club president, the caller, or it might be both. Whether the problem has to do with personal hygiene or an unusual dance-like attitude, there is always a thoughtful and effective method for handling each situation. From the dancer's standpoint it's by far the best idea to let the caller or club president know of the problem and let him take care of it as he sees fit. The less conspicuous the solving of any such problem, the greater chance there is of salvaging the person for future dancing.

Now that you are organized,
here are some tips and suggestions on . . .

CLUB OPERATIONS

THE NORM for any square dance club is its regular dance — no special party, no guest caller, just dancing together for fun. But, plain and simple as it sounds, a regular dance requires *some* attention and preparation.

Before the "Regular Dance"

Every club will work out its own routine by adopting a written or a mental check-off list of items that must be accomplished to assure the dance of getting off on the right foot. If there is a theme, the President and Refreshment Chairman and any other committees involved will be working together on ideas. The Refreshment Chairman will see to it that someone is in charge of refreshments and together they will be considering what might be appropriate to serve.

The Secretary will mail out reminder notices to the members, assemble a guest list, and mail out guest invitation cards.

The President will check as to hall and caller to be sure that they are available as usual. He will brief the caller early enough to allow time for planning any *special* events.

At the Dance

At the dance itself the President will in all probability be the first to arrive. He will meet the caller, get out the club badges and the guest book. He and his wife (this probably being a couple operation) will act as informal greeters at the door, with possible help from one or two other couples whom they designate. Guests are given special attention to assure them of their welcome, with the entire club constituting a hospitality committee.

If there is any last minute information the caller will need, it should be given to him before he launches into calling the dance.

Some time during the evening the President arranges time for any necessary announcements and either he or the caller will make them. Care should be taken to give announcements in one segment, rather than continually interrupting the evening to accommodate them. The only time to make announcements is when

the speaker has everyone's attention. Announcements should be kept *short and sweet* and to the point. Often the ideal time for such necessities is when everyone is seated and their attention is focused upon the person at the mike.

The Refreshment Committee will plan time to put the coffee on, set up the serving table, and prepare all the necessary extras. The time for refreshments is usually set by the policy-making body of the club.

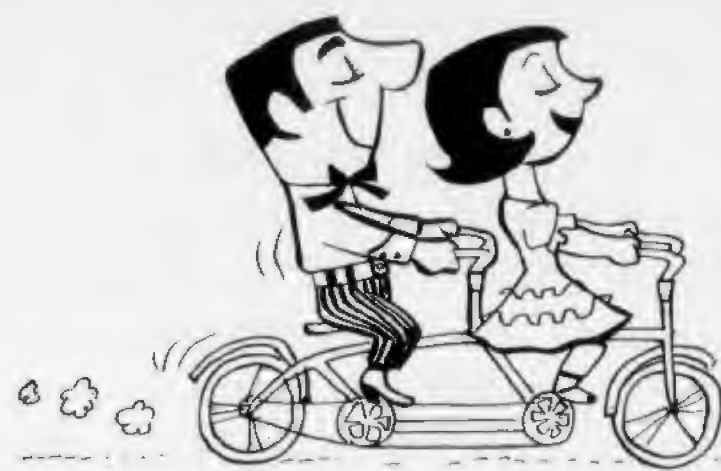
A prime purpose of refreshment time is for sociability. Who can visit above the music and the voice of the caller while the dance is in progress? Therefore, a home-made cookie or a doughnut can serve equally as well as something very elegant and costly. Bring imaginations into play, for even the simplest refreshments can be interesting. Above all, *avoid competition among Refreshment Committees*.

At the end of the dance the kitchen and serving areas should be cleaned up and left as neat as possible. Keep in mind that the next persons to use the hall will be saying, "Those square dancers were here again." You *do* want that to be a compliment! Be sure to check the hall for lost earrings, purses and other personal items before leaving, after the dance.

If there's time, it's valuable for the Executive Board to gather 'round after a dance and examine the evening's activities. Check for the dancers' reactions, the refreshments, caller's program, etc. If anything needs improving this is the time to analyze and correct it, before the next dance rolls around.

Party Time

When some special event is afoot — a seasonal party, the club anniversary, the appearance of a visiting caller, a costume party, etc., some preparation additional to the regular routine is necessary. This might be in the form of special notices to members if costumes are needed. A "theme-costume" dance should be thought about and announced some weeks in advance so that there is sufficient time to allow good participation by the membership.



When a larger hall is needed the President and/or a committee can go foraging for one. Maybe the Refreshment Committee should be enlarged. A special committee for decorations may be necessary and of course this gives still more members the chance to be "in" on things.

No matter what party-theme you might choose, try not to be a copycat. Just because another club gave a Hawaiian luau, you should not feel that's the only kind of a party you can give. Be yourselves; there's an unlimited supply of ideas. Fit the ideas to *your* club. And — this is important — find out who your artists are. You may be most surprised at the talent you can uncover.

Now, about a specific theme. Start with an idea. Toss around a number of suggestions, then select one that seems to fit. You may need a *hook* from which to fasten your idea. It may be "leap year," a "new baby" born to a member of the club, a "trip" to Europe by some of the members. They're all good starting points.

Next, develop the idea. How many elements come to mind when you think of a shipwreck party, for instance? Beachcombers, pirates, ragged pants and shirts, sailors, mermaids, the ideas are limitless. For decorations: sketches of wrecked ships, fish netting, floats, palm trees, a grass shack. Refreshments: fruits, nuts and berries. Just let yourself go and the ideas begin building up.

Apply this to any theme idea. See how much you can do with little or no budget for decorations. You'd be surprised at the number of *original* decorating ideas that can come from old newspaper, wrapping paper, boxes, tin cans and like objects of seemingly little value. Being clever is not difficult; it's just a challenge.

Club Workshops

It may be that a club which has been in operation for a number of years will feel the need of a workshop to bring members up to date on some of the newer figures. Workshops, or learning periods, can also be effective in helping club members to get back in the swing after having been away from dancing for a while. Here is a place where excess club funds can be used to advantage in engaging the teacher (who can be the club caller), paying for the hall, refreshments, etc. As a *bonus*, members can be admitted without charge.

Workshops can take place on regular dance

nights, with a "closed," no-guest attendance or they can be held on another night as an adjunct to regular club dancing. A club dancing 1st and 3rd or 2nd and 4th Thursdays, for instances, might use any 5th Thursday for their workshop. This will allow for about four workshops a year, which could work wonders for the club. If a workshop *replaces* a regular dance, the members should be in agreement on the need, place and time of the workshops.

Special Projects—With Dancing

There are any number of *special events* a club can include which are a little out of the ordinary and which add great interest to the schedule. One such event which is popular with many groups is a visit to another club.

First of all, liaison must be established with the club to be visited. Perhaps members are acquainted; maybe the same caller calls for both clubs. In any event, the club to be visited must be willing and prepared for your visit.

If the club to be visited is more than an hour's drive away, it might be enjoyable to go *en masse* in a chartered bus. Some clubs like to travel in bunches this way and enjoy the camaraderie on the bus so much that in a way the dancing becomes a means to this end. Since club members are often scattered, it is well to plan a central meeting-place for picking up and de-bussing after the dance.

On the other side of the coin, your club might like to play host to a visiting club. Here you will augment your regular dance night preparations by sending a letter of invitation to the chosen group and, when it is accepted, make the necessary arrangements. Be sure to set up a special welcoming committee and try to see that members are on hand *before* the guests arrive.

Decorations to honor the visitors will add a friendly and festive note. If the Twinkle Stars visit the Wagon Wheels, put up banners and posters using both insignia. Be sure to have a guest book. Not only is it nice to have a record of the visitors but it is a way to meet them at the door and offer individual greetings. If you are going to charge the guests, see that this is all understood ahead of time. Just be sure that you don't get dollar signs in your eyes!

Another interesting possibility is a guest caller for your club, assuming yours is a one-caller group. Perhaps, for some reason, your caller

will not be available on a certain dance night and with the club's approval arranges for a substitute. This offers the opportunity for you to bring in another local caller or to "import" an out-of-area caller. Remember, if your guest caller must travel some distance to be with you, he will very likely charge more for his services. Be sure that you can afford this added expense before you go too far with your plans. After you have made your decision, write immediately to the out-of-area caller and make specific arrangements. Keep in touch with him so that he understands exactly when you expect him, what type of club you have, if he is to be met, and where he is to be housed. Don't think one letter will do the trick. The follow-through is important. Be sure to be sure.

Hosting at Festivals

Another opportunity for your club to act as host is in association or other area functions. Perhaps your association is planning an annual festival, a big dance of one or two days' duration with afternoon workshops, evening dancing, dinners, after-dance parties and other special features. Your club may wish to take the responsibility of hosting at one or more of these afternoon or evening sessions. This might mean that you take tickets at the door, wave pom-poms to fill in squares on the floor, or do other jobs the association might want you to handle. More and more associations are following the club-hosting method of adding an additional note of hospitality to their big dances.

A club can play host to members of a beginner class. On such an occasion the membership should be alerted so that they are ready to help the newcomers enjoy their evening to the fullest. The caller, too, should be apprised when a large group of new dancers might be coming in so that his program may fit the occasion.

A square dance vacation institute, where dancers spend a week-end or a week dancing together at some spot which can offer them a program of dancing, and includes food and sleeping accommodations (usually a resort), might be an appealing climax to a club year. Institutes generally take place in the summertime and a mass descent by a club on one of them might be an exciting goal. If the club wished to spend accumulated Treasury funds, they might even subsidize a certain percentage of the members' tuition fees at the institute.

Special Projects—Without Dancing

There are non-square-dance projects which a club might occasionally enjoy. One is to take part as a club in some deserving activity, perhaps one sponsored by a local charity. Group-singing in hospital wards, for instance, or collecting toys for underprivileged children, might fall into this category. This gives a public-spirited identity to the club and is also an avenue for recruitment when non-dancers see the type of people who are attracted to square dancing. When contemplating participation in a charity activity, be wise. Don't let your club be *used* for some non-square-dance activity that might be detrimental to the club's well-being. If you're involved for "sweet charity," be sure it *is* sweet.

Club trips, with square dancing included, have already been mentioned. The travel idea can be expanded to take in a week-end, for instance, at some popular resort, with no square dancing included. This is just providing another opportunity for dancing friends to be together. *Planning* such an event can be almost as much fun as the goal itself. With affirmative thinking and plenty of thoughtful preparation, clubs have been known to go on trips to Hawaii or the Caribbean. You might start with a week-end at a nearby lake or mountain resort, a desert ranch or at the seashore.

Club Finances

In planning a new club or in looking ahead to a year of club activity it might be a good idea to frame a loose budget and see what develops. Estimate what you mean to charge your members and guests. Figure the cost of hall, caller and food over a period of six months or a year. How do you come out?

If your club spirit is good and your financial outlook not-so-good, fund-raising projects can be planned. First, however, let's examine some items of income and expense, to see if it will help in the planning.

Sources of club income include membership dues and/or payment at the door. Some clubs charge dues on a flat fee every three months or on some other yearly or split-year basis and then augment with a small fee per person at each dance. Some depend upon the quarterly or annual fee. Others depend entirely on what is charged at each dance. If the club operates on a dance-to-dance financial status, it is wise

to charge for one dance in advance. The cost factor varies so greatly from one area to the next that it is impractical to suggest any typical fee. The average admission to a dance *might* range somewhere between 50 cents and \$1.00 per person per night

Something which must be decided is whether or not to charge guests. Any problem on this can be avoided if an agreement is reached and policy is established in the beginning. Hospitality may say, "Don't charge." On the other hand, many dancers will refuse to visit a club where they are not allowed to pay their way. Some clubs charge members and local guests the same at each dance. Guests from out of town are sometimes invited without charge as guests of the club.

Now to examine expenses briefly. In this Handbook the hall and caller fees have already been discussed in some detail. Suffice it to say here that they must be included in your budget.

In planning refreshment expenses, be sure to include as a part of the cost whatever the club will furnish, such as paper cups, plates, napkins — perhaps coffee, tea, sugar and cream as well. Then, count your membership and allot an amount per person as a budget for the refreshment committee.

If the club furnishes serving dishes, as mentioned above, this allotment can be as low as 10¢ per person, which pays for simple refreshments, i.e. sheet cakes, cookies, small coffee cakes, etc. It may also cover coffee, tea, cream and sugar. If you can manage storage space, it is a good plan to buy paper goods in quantity, for a better price.

When you buy baked goods and other items in a large quantity for your club, don't hesitate to ask for a quantity discount. You'll very likely get at least 10% off.

The club Treasury, which must cover your budget, should be regarded as a service deposit for the club, so that the club can operate easily but not so that too much money is accumulated. Time after time it is said that "a poor club is a happy club," meaning of course that a big Treasury is not necessary to a club's success. Clubs which pour any excess back to benefit square dancing often seem to be the most successful.

In planning your budget, therefore, you can set an amount on which you know you will need to operate and then, if funds do begin to

pile up, plan to spend it in any one of several ways dealt with elsewhere in this Handbook.

If your Treasury wears an aura of gloom, there are many ways to earn money. Pot-luck dinners are the simplest. Members supply the food, charge for the dinner, invite a lot of guests. It's bound to be profitable if running expenses remain at a norm.

There are raffles of various kinds. One club, for instance, raffled off box lunches at a fall party and used the income to pay for a caterer at their Christmas party. Food-stuffs, canned goods, square dance record albums and clothing, all make raffle item ideas.

Taxes are a part of finances as they are an inevitability of living, so it is well to be aware of what a club is liable for in the way of taxes. We are advised by the local Internal Revenue Service in Los Angeles that, broadly speaking, dance admission fees of \$1.00 or less per person are not taxable; also, club dues of \$10.00 a year or less are not taxable. It is recommended, however, that you play it safe by getting a ruling from your own State or Federal tax office and check club-member accountants.

Running the Club

The purpose of a square dance club business meeting is simply to take care of such matters as the group finds necessary in running itself smoothly. Meetings may be held infrequently and still be adequate or they may be regular monthly occasions. It depends largely on how the club is set up, how big it is and how active.

It seems to be most workable to separate business meetings from regular dance nights. Folks come to a square dance to *dance*, not to spend a third of the evening conducting club business. Alternating meetings at the homes of the board members brings sociability, too, and an opportunity to get better acquainted.

On the general agenda could be such topics as analysis and evaluation of past activity;

A Good Leader

He will never do *all* of the work himself. He'll size up the situation, see that all of the jobs are manned sufficiently, see that everyone knows his job assignment and then *he'll follow through*. An occasional phone call, "How are you getting along?" may help. If he's wise, he won't wait until it's too late to do the all-important checking up.

completing arrangements for coming events (say, for the current month); and planning ahead to seasonal or special dances. Keep the business meeting business-like and streamlined even if informal (have a copy of Roberts Rules of Order handy) and wind up with "coffee and" and a bit of yarn-swapping conversation.

Remember, if you must have a brief business meeting after your dance, it is well to wait until the guests have left.

A sample outline of an average committee-run club which dances twice a month might be interesting to observe.

Once a month the executive members, in couples, meet at the home of one member, location to rotate. The meeting is held early in the month, prior to the first dance of the month.

The routine begins by the board being called together — on time! — by the President. The minutes are read by the Secretary and are approved or amended. The Treasurer gives his report. Special committees give reports. New business is taken up. If the caller is present, he may be called upon for his ideas. Membership, including possible new members, and changes in membership, is discussed. There is general discussion. Refreshments are served.

Under general discussion might come: current membership lists; obligations to members; a club costume; items in the club publication; publicity to furnish to local outlets and national magazines; beginner class sponsorship; how to keep out cliques; and methods of promoting a friendly atmosphere at the dances.

The club, hence the board, should also always be thinking of upcoming elections and grooming leadership for that time. The ideal solution is for new officers to have sufficient time to observe the operation before taking office. A "break-in lag" between election and assumption of office could be considered.

Responsibility of the Club

The square dance club as a unit in itself has certain obligations. Its first responsibility is to itself for it has been formed for the enjoyment of a certain group of people who wanted it the way it is.

There are also other responsibilities, of greater or lesser importance, which a club has to shoulder. There is one to the community, to appear in the best light possible, always. This overlaps into a responsibility to all of square dancing, underlying every activity of the club.

The goal throughout is to maintain the finest public image of square dancing.

Community responsibility might take the form of a presentation of square dancing at some civic affair. Here members are on their mettle to show square dancing as fun and feasible for all.

Co-operation with other clubs in the area is common courtesy. Try to schedule dances and parties so that they do not conflict with another club's schedule. Don't "pirate" members or callers. Learn to live together amicably.

A club which belongs to an association has a certain responsibility to that association.

A club's responsibility to square dancing sounds a little high-flown but it is really the basis that underlies the whole movement. The square dance club is the heart and core of square dancing and by that very token its responsibility is great. True, a group of people are getting together in a club to enjoy square dancing. That is their main objective. As long as they conduct themselves, their dances and their meetings in the manner most acceptable to square dancing, they have it made. Just remember: *Fun is the key; good taste the rule.*

When It's Time for a Club to "Fold"

It sounds a little harsh to say that sometimes a club reaches a point where it would best be dissolved. This is, however, the plain truth. Perhaps, over a period of time, members have moved away or dropped out for one of a dozen reasons. The hall or caller may no longer be available. If a club is hanging on the edge, with very poor attendance, it is wisdom to examine the situation.

If the area is already well-seeded with square dance clubs, perhaps your particular club has served its purpose to the community and to the dancers. In that event it may be best to close it off and let those members who wish to do so go into other clubs. Some fair arrangement must be made with the remaining Treasury. It is possible that the club itself can combine with another group, finances and all. In this manner those who wish can still dance with their friends and yet are not faced with trying to keep a small unit alive.

A club that is neither too small for normal square dance activities nor too large for the purpose of insuring a spirit of friendliness among its members is in the best position to enjoy a healthy and happy existence.

Designed to aid in the continuing growth of this activity are . . .



SQUARE DANCING'S SERVICE ORGANIZATIONS

THE PURPOSE of any service organization is *to be of service* — just as its name implies. And it is in the function of providing service that the square dance association fits into the area square dance picture.

The useful square dance association is one formed to meet an area need that could not be met as effectively by individual dancers or club units working independently. To be effective an association need not be loaded with complex organizational machinery. *The less complicated the association, the better are its possibilities of achieving its purpose.*

There are several types of square dance associations in active operation today. One is the dancers' federation with membership open to square dancers who are not necessarily members of any particular clubs. Another is to be found in less populated square dance areas, where dancers, clubs and callers may all fit into the *same* association.

An association of square dance clubs is probably the most popular form. This type of organization includes square dance club units as members. Each member of a club belonging to the association is considered to be a member of the association. This is the type of association to be examined in detail.

A Purpose

A question often asked is: "Why have an association — what good does it do?"

As long as an association is set up and operates as a service organization, it can be of value to square dancing in the community.

Some areas have little need for an association. When only a few clubs exist and these seem to be handling adequately the present local square dance needs an association would be of doubtful value. However, when square dancing has reached such proportions that availability of halls and callers has become a problem, coordination between clubs is all but

non-existent and the lack of publicity and good public relations jeopardizes the future of the activity — then the needs of square dancers may be served best by an association.

One active group defines its purpose in this manner: "The association is a banding together of individual square dance clubs for the mutual advantage of all. As an organization it is not its intention to interfere in the internal affairs of its member clubs. Instead it will offer the combined experience and knowledge of its personnel to assist individual clubs in solving problems when these same clubs ask for help or assistance. At the same time each member club is expected to contribute to the effectiveness of the association, take advantage of the leadership training offered and maintain its position as an effective and happy member of the square dance community."

By representing all of the clubs in an area an association is logically well-suited to handle local public relations. Given a "correct" picture of square dancing, the mayor or members of the city council or board of education may be extremely helpful to the cause of square dancing when such help is needed.

By pooling the knowledge and experience of dancers in an area an association is in an ideal position to serve as a clearinghouse of talent and information. In this capacity the association is able to assist existing clubs, bring new

Remember This

Benefits from an association's activities need not bless *only* those who are members. "What blesses one, blesses all." Many associations find that if their work is aimed at square dancing *in general* and not only at member clubs, *all* will benefit and the result will be an even stronger square dancing community.

An association is no stronger than its weakest club — Shakespeare

John Shakespeare with the Toledo Wagon Wheelers

people into the activity, offer encouragement and guidance when needed and even do a bit of trouble shooting on occasion.

Depending upon its size and needs of its member clubs, the association can establish any number of different clearinghouses. These are samples:

Hall Clearinghouse. An appointed individual or a committee can be on the look-out constantly for halls that fit the basic needs for square dancing. One person doing the actual contact work could make himself known to those in charge of each hall. The committee could list each hall in the area, know its size, rental and other details. A single call to this committee by a club needing a hall would provide it with all the necessary information.

Calendar Clearinghouse. Too many times a club will plan a special party only to find that at least two other clubs are having their big party the same night. A simple phone call to a designated association member in charge of a calendar of area events could have prevented this problem. To make such a plan workable, each club would develop the habit of listing all its major events with the clearinghouse.

Visiting Dancer's Bureau. The association would maintain a central telephone number or numbers listed in the classified section of the telephone book and made known to all logical agencies such as the local YMCA, police, recreation office, chamber of commerce and city hall. Using this number, visitors could call for up-to-date square dance information.

News Clearinghouse. In the form of a publicity and public relations bureau, the association might provide a place to collect square dance information for the local newspapers. An impartial handling of the news by one person would facilitate the sending of items to the papers. It might also lead to a regular square dance column, written by this or an-

other association member, and containing news of clubs, classes and dancers in the area.

Other clearinghouse ideas can be tailored to fit particular requirements of the association.

Limitless Opportunities

When an association has trouble finding activities to justify its own existence, then it is time for that association to evaluate its purpose and determine whether or not it is really needed. There is a limitless storehouse of ideas which might well fit into the program of any square dance association. It only requires that the organization be alert to its area's needs and adopt projects that will bring the greatest good.

The association is in an ideal position to know the local square dance picture at a glance. Periodic inventories of square dancing can provide much valuable information for the leaders through an annual census. It is possible to discover how many people are actually dancing, how many clubs (not *only* association members) are in operation, how many callers are calling, what nights seem to be most popular, and how many classes are in operation within the area.

An inventory of this nature may prove extremely valuable for clubs, classes and callers, as well as for the association itself, in planning toward the future. Frequent inventories of this type may point up weaknesses in the program and after a careful analysis an association may find its work cut out for it in building a stronger square dance picture within the area.

A continuing program of leadership development could well be the proud project of any association. Leadership in clubs and associations is vitally important in the perpetuation and growth of square dancing. The association can help by conducting well-planned clinics run by experienced leaders in the field. These leadership clinics could take the form of a week-end institute sponsored by the association and designed for active participation by at least one couple from each of the member clubs.

The association may offer assistance and advice on the tax situation as it affects the clubs in the area. If felt necessary, it may help with an insurance program for square dancers. It may promote clinics to encourage smoother and more comfortable dancing.

An association can help with beginner classes by assisting with those in operation, forming

Just How Big?

Over-organization of any type in the square dance picture is not desirable. Too many times the inclination to *organize* outside of the immediate needs of the area brings with it the possibility of exploitation. When this occurs, it is always in the best interests of square dancing that such plans should be by-passed.

one if no other is available and, in general, publicizing *all* classes in the area. In developing class interest the association can present "exciter" dances to help bring newcomers into square dancing. Once classes are under way the association can lend a hand in creating continued interest for the newcomers by sponsoring *sophomore roundups* designed for new dancers in about their tenth week of class work. In addition to providing these roundups which give the new dancers an opportunity to mix with other area dancers in the same stage of advancement, the association can help the new dancers to find a permanent place in clubs best suited to them.

Just as sophomore dances encourage the newcomer, regular roundups and festivals serve the purpose of maintaining an interest level for those already a part of the permanent square dance picture. Under association sponsorship and with a wide selection of workers to assure its success, a festival can provide a mighty boost for square dancing. Usually an afternoon or an evening event, these festivals are sometimes expanded in scope to include daytime workshops and clinics in addition to evening dancing. Occasionally, when the need is felt, these festivals go to two and three day week-end occasions.

One successful event which is repeated each year in the eastern part of the United States uses the facilities of a luxurious hotel and employs an outstanding staff of leaders from all parts of the country. Another annual square dance week-end takes place on the West Coast where an association utilizes local callers and transports some two thousand dancers by boat to an island resort for a week-end of dancing.

Association Meetings

Regular association meetings serve the dual purpose of handling the normal flow of business and at the same time set an example of meeting procedure for the attending member club representatives. For this reason each meeting needs to be well-planned in advance with a minimum of waste motion and possibly an opportunity before the end of the evening for a bit of socializing.

Before an association meeting, the president or chairman should be asking himself, "How will what we decide at this meeting best serve the clubs in our association?" Anxious to do his

best, he will realize that his *best* can be effected by "leading" and *not dictating*. He will realize that the association's position is one of leadership and advice rather than *control*.

Small associations, with a limited membership, may be able to conduct all of their business at a general meeting. At these sessions, held at regular intervals, representatives of all the member clubs will be on hand to take part in the decisions and to report back to their clubs on the outcome.

Patterned much in the same way as the club constitutions mentioned earlier, the association constitution will outline the purpose of the group, list the duties of officers necessary to the association's operation and contain all needed information for the smooth operation of the service organization.

An association that has its finger on the pulse of any one area is in the best position to be of service. It is obvious that this service must be of a personalized nature pivoting on specific problems common to a given area. *This service can only be jeopardized by excessive growth and unwieldiness of the association.*

In some areas where there are more than just a few clubs to be serviced by one association, it may appear wise to divide the area into

Other Area Organizations

Whenever there is sufficient demand in any given avenue of square dancing, it is possible that an association may be formed to assist those interested in this particular phase. Here are some examples:

Callers and teachers: A functional organization for area teachers and callers can be of inestimable value. A separate volume could be directed to those specialists in this field.

Youth groups: Teens and pre-teens are becoming increasingly active in square dancing and their particular needs often may be best served by the formation of an association.

Special groups: Occasionally the needs of single square dancers can be aided by a federation. Handicapped persons, those who are blind, mentally ill or those who do their square dancing in wheel chairs, may discover that their special needs call for organizational assistance.

sections allowing each section or district an opportunity for more personalized help. In such cases *district directors* representing the association conduct regular activities within their own district and serve as a liaison between the association and the clubs in their area. In this type of association it is easy to see that in addition to general meetings which the district directors and club representatives attend there also will be a need for occasional district get-togethers. Also, the association often finds it intelligent to hold board meetings at more frequent regular intervals to discuss policies, make plans for the future and go over special programs and projects.

Associations must be designed to fit their areas. To keep their clubs well-informed on association happenings, each member club usually appoints one couple as the club's association representative. Officers for the association are voted upon by these representatives.

It is well to emphasize the importance of a liaison between outgoing officers and those coming in. To provide continuing flow of operation in association affairs and policies, induction of officers should be handled in such a way that the incoming board will have the opportunity to sit in on business meetings before assuming office.

An efficient association will ensure that its president will not be in a position of being overworked. Proper distribution of duties will insure that the responsibility of the organization does not weigh so heavily on one individual's shoulders. Too many times a president may decide, upon leaving office, to also leave square dancing, forever. Have you ever stopped to wonder "where is last year's president?" If so, it is possible that your association structure needs revising.

Privilege of Serving

Serving as an officer for an association, just as holding down a position of responsibility in a square dance club, *should* be considered an *honor*. The opportunity to "give" of one's self and of one's experience underlines the respect and appreciation felt and expressed by square dancers. Therefore, it is obvious that a person holding down an office should never expect "reward" other than the satisfaction of seeing the job well done. When a person goes into office with this thought in mind, any additional "applause" would just be a bonus.

A Council of Associations

When several associations fit into a rather accessible region, it is often to the advantage of all to meet informally and, if practical, set up a *council*. In the broadest sense, a council of square dance associations serves as a clearinghouse for dates, ideas and news. Without benefit of formal organization the groups participating do not lose their own identity but conduct business within their own area and then share their experiences.

Because of such groups it is possible to protect the activity from harmful legislation and to encourage laws that will stimulate square dancing throughout the area. Such councils can do a great deal to smooth over any inter-area misunderstandings and to join in area projects.

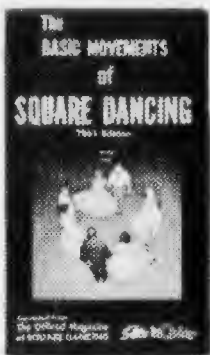
In large cities it can prove quite advantageous for representatives of dancer associations, caller associations and local square dance magazines to get together for periodic discussions.

Bringing back "drop-offs," attracting newcomers, creating a favorable public image and providing specific services for clubs and their square dance members, open up a world of project possibilities for the well-dedicated square dance association. It is when associations take on an aura of big business, brought on by the handling of large crowds and resulting in an inflated treasury, that an association runs into trouble. Pausing to re-evaluate its purpose and to determine whether its efforts are being channeled in a correct direction is tantamount to ensuring an association's continued progress.

Pride in an association should reflect the health of the area's clubs and classes and *not* the size of the association or the amount of money in its treasury.

This, then, fills out the square dancing family album. In the center, healthy and prosperous, is the *square dance club*. On one side stands the *class* continually imbuing new dancers with the spirit and the letter of square dancing. And on the other side stands the *association*, a representative and dedicated body created to protect and project the spirit of American square dancing.

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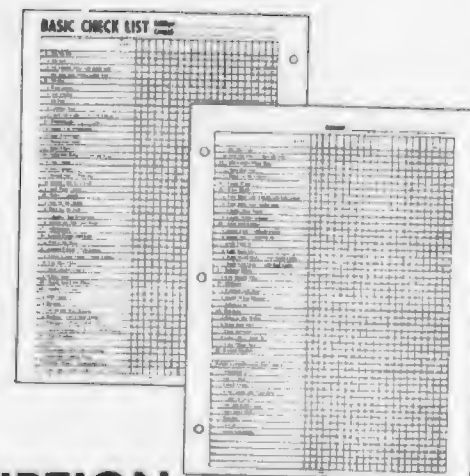


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| Basic Movements of Square Dancing..... | <input type="checkbox"/> |
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408 Storer Ave., Akron 20, Ohio
- *Sets in Order may be purchased at these stores.

(Letters, continued from Page 7)

hoped he would receive widespread open house invitations to square dance festivals and clubs, as well as a few volumes on basics addressed to him and his partner, the glamorous Jackie.

Focus of his attention on this activity, beloved by those who indulge, might solve many problems generally for both senior and junior citizen types.

Fran Scott, Missoula, Mont.

Dear Editor:

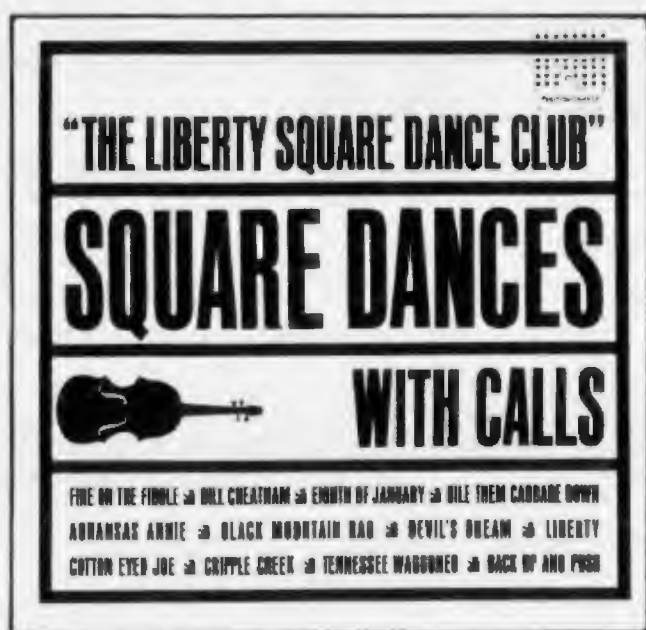
An interesting little highlight occurred in the

distribution of our book, "The Keys to Calling," which we thought might be of interest.

By coincidence we received on the same day orders for our book from two persons with the same last name, in the same business, each a square dancer with a desire to become a caller, and they live in different countries: Oscar A. Cook, Jeweler in Penticton, B.C., Canada; J. F. Cook, Jeweler, Wayland, Mich. We wrote to them and introduced them to each other.

Bob Dawson
Sarasota, Fla.

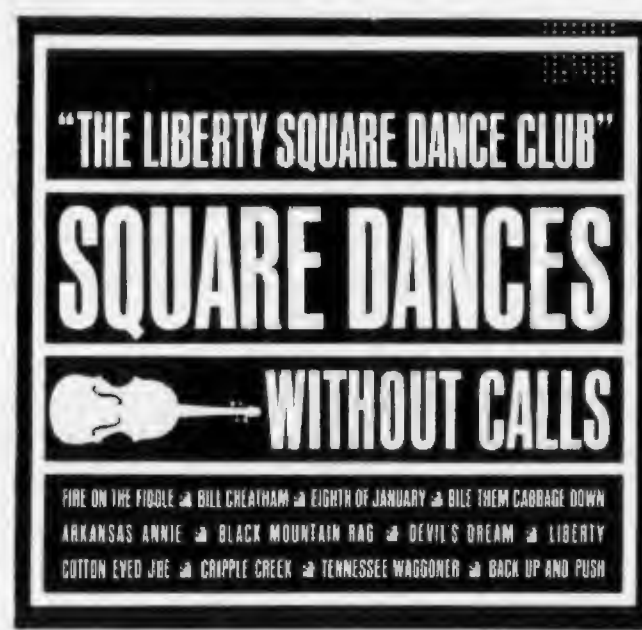
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Only \$60.00 per person for a full 7-day week

For further information write Paul J. Kermiet, Rt. 3, Golden, Colorado

Dear Editor:

This is the first occasion I've had to write to Sets in Order and I don't want to miss this opportunity to tell you that both Bee and I eagerly await each new edition. We first became acquainted with Sets in Order at the National Convention in Denver and after about two quick glances, subscribed to it on the spot.

I had the idea of wanting to learn to call at the time and there wasn't an older caller in the area whom I could call upon to help me. Sets in Order quickly became — and still is — one

of my favorite teachers. We both read each issue from cover to cover and its value has been immeasurable.

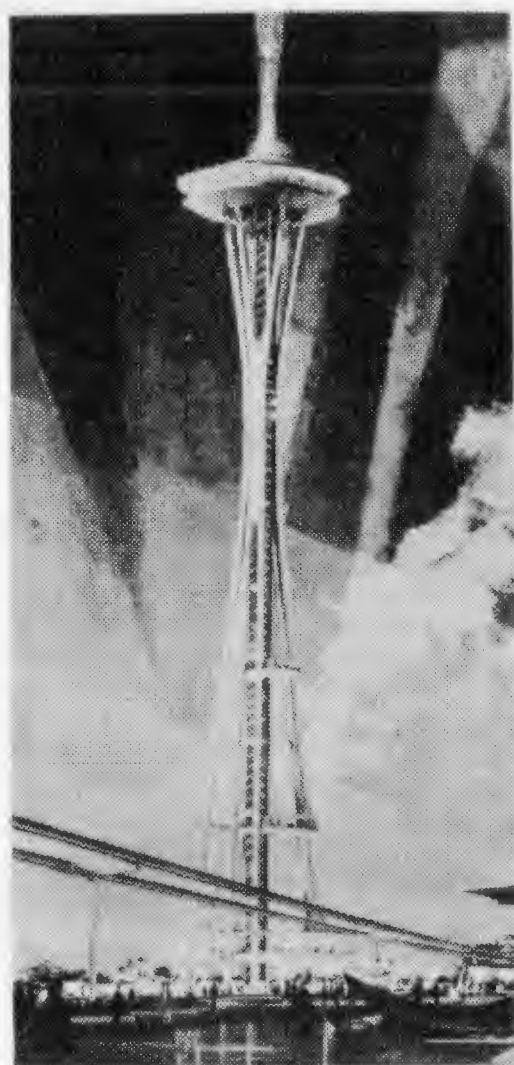
J. H. Welling
Crawford, Nebr.

Well, thank you, sir. Your thoughts are much appreciated.—Editor.

Dear Editor:

We sure can use the Indoctrination business (series in four issues of Sets in Order) here. I used mimeographed material on styling and dress and so on. It is sort of a little battle that

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Week of July 23 featuring **Arnie Kronenberger** of Calif.

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SEND NOW for information on these events and special DISCOUNT on Fair tickets purchased before April 21.

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FEE: \$30.00 per person for couples includes dancing, meals, accommodations

No extras. Advance registration, \$5.00 per person required.

Write HOLIDAY INN, JEKYLL ISLAND, GEORGIA

one has to wage along with the teaching. It seems like people pick up unnecessary and certainly unwanted habits unless they're directed right. I really think it is a wonderful idea to use Sets as a means of getting people acquainted with the fine points . . .

Mac McGuire
Greenville, S.C.

We'll be coming out with a 16-page handbook, reprinting all of the Indoctrination Series soon. We'll let you know when it's ready.—Editor.

Dear Editor:

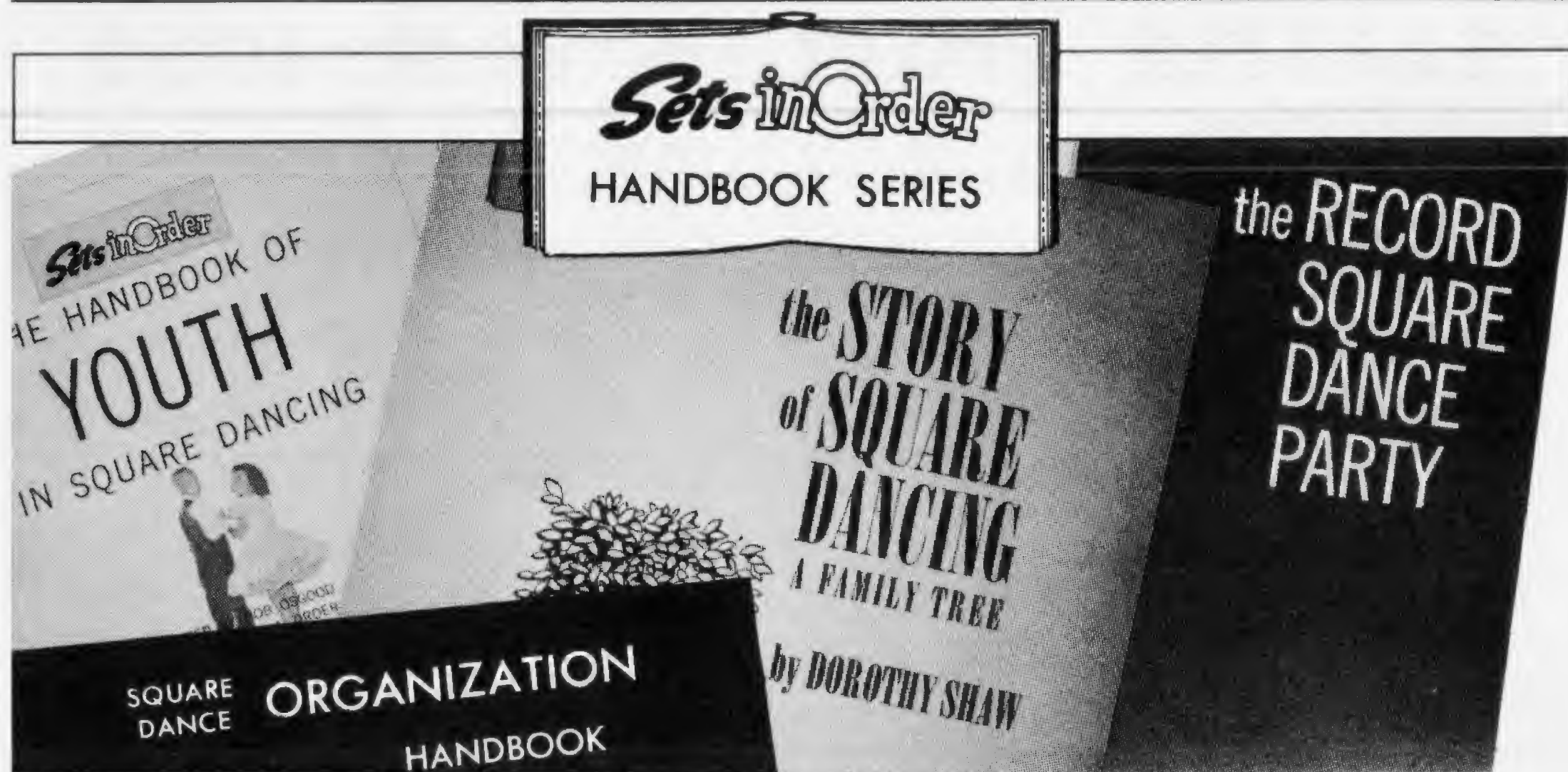
We in the Far East use your Sets in Order

almost as Bible due to, shall I say, our limited contact with the outer square dance world. But through your books we can keep on advancing our square dancing so that when we return home we will not be too awfully far behind what you are dancing back there in the land of big halls, barns, and stadiums of square dancing.

A2C Dennis C. Ziebel
APO 323, San Francisco, Calif.

Dear Editor:

I've been on a new job and working out of



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our Home Office in Cincinnati from the middle of August to just last week-end. It was not until my return that I knew whether I would have a class of new dancers. Some of the people were busy in my absence, however, and mustered up twelve couples, even tho' we were a month late . . .

During my 10 weeks in Cincinnati, Johnny Davis, Jerry Helt and their dancers picked me up three times a week and took me to their dances. It certainly beat sitting around a rooming house during long evenings away from

home and family. I even got to call an occasional tip. I know of no other activity in which I could have come to know so many wonderful people in so short a time. They were great!

Frank Green
Glen Ellyn, Ill.

Dear Editor:

I haven't seen any new figures with the word "Line" in them for the last few days, so I assume the linesmen have run out of names for their lines. I therefore suggest the following titles and fertile minds may now again hatch



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some more: Bisect the Line; Trisect the Line; Hit the Line; Toe the Line; Man the Line; Clothe the Line; Bait the Line; What's your Line?

Nathaniel Casden
New York, N.Y.

Dear Editor:

Noted in a recent issue of Sets in Order that the Chix and Chux Square Dance Club of Dawson Creek, B.C., had earned a name change. I would like to make a correction. We are still the Chix and Chux and sponsors of

the Mile Zero Badge.

Any square dancers may earn this badge by dancing around our famous Mile Zero Post. Since this venture was started last spring we have some ninety names in the register, nearly half of these being American tourists traveling up or down the Alaska Hi-Way.

Eva Visscher
Dawson Creek, B.C., Canada

Dear Editor:

I'd like to go on record as being in favor of club outfits. I think it looks nice to see a group



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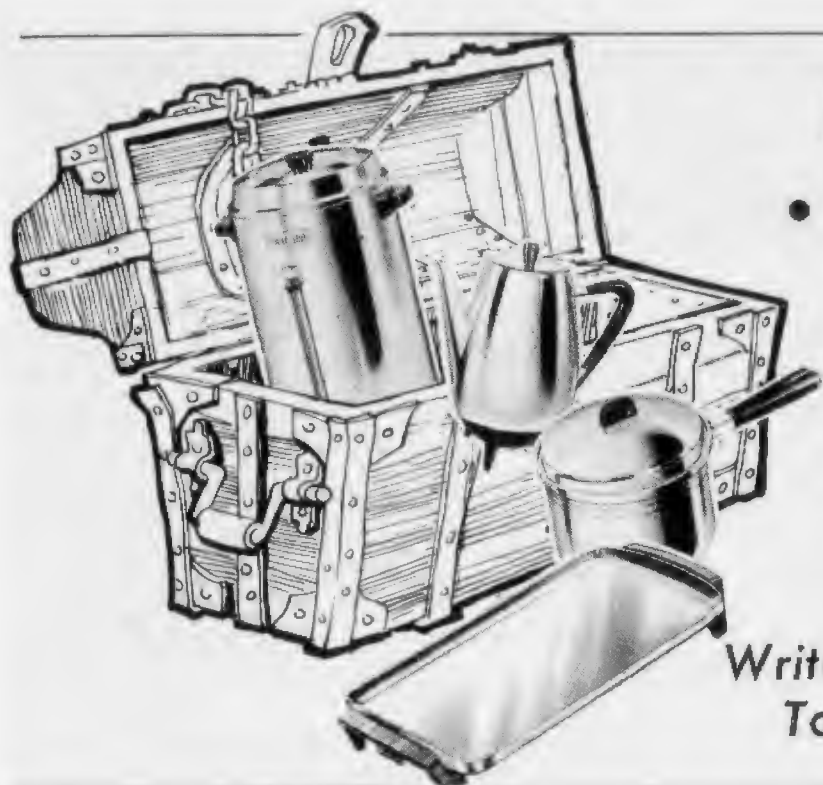
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To: **Sets in Order**

462 North Robertson Blvd.,
Los Angeles 48, California

dressed alike. Also, for publicity purposes, I can think of nothing better. Our club was started in May, 1961, and our club outfits have helped people know about us.

We feel our club outfits are unique and perhaps it would solve the problems many other clubs have when it comes to club outfits. The name of our club is Braids and Braves and to go along with the Indian theme we chose a light beige wash-and-wear squaw cloth. We chose a simple basic pattern (square neck, raglan sleeves). From there on the members

were on their own. They could trim them with anything they wanted to, in any color. The results were amazing. No two outfits are trimmed alike and yet the material, color and pattern are enough to make them club outfits...

Donna Watts
McMinnville, Ore.

Dear Editor:

... Am sending a little information about the Miami Beach Convention. Howard Thornton in Oklahoma City is again master-minding a Special Train and I am trying to help out

MIAMI FOR YOU IN '62!

...at the 11th Annual Square Dance Convention, June 14-16, 1962

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with the California contingent. We had so much fun last year on the special train that we would like to share this kind of thing . . .

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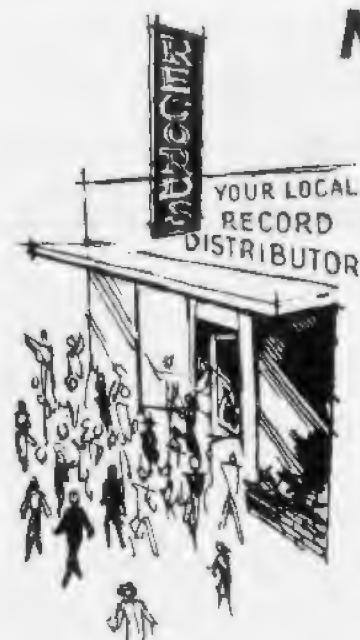
1460 WASHINGTON AVENUE
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CONVENTION NEWS FROM MIAMI

First of all, to introduce Harry and Helen Moore, General Chairmen for the 11th National Convention scheduled for Miami Beach, June 14-16, 1962. These two have been active in square dancing for seven years, serving in official capacity in local associations and working with the Florida Conventions. Harry has been working mightily to bring the Convention to Miami Beach and has now taken on the tremendous task involved.

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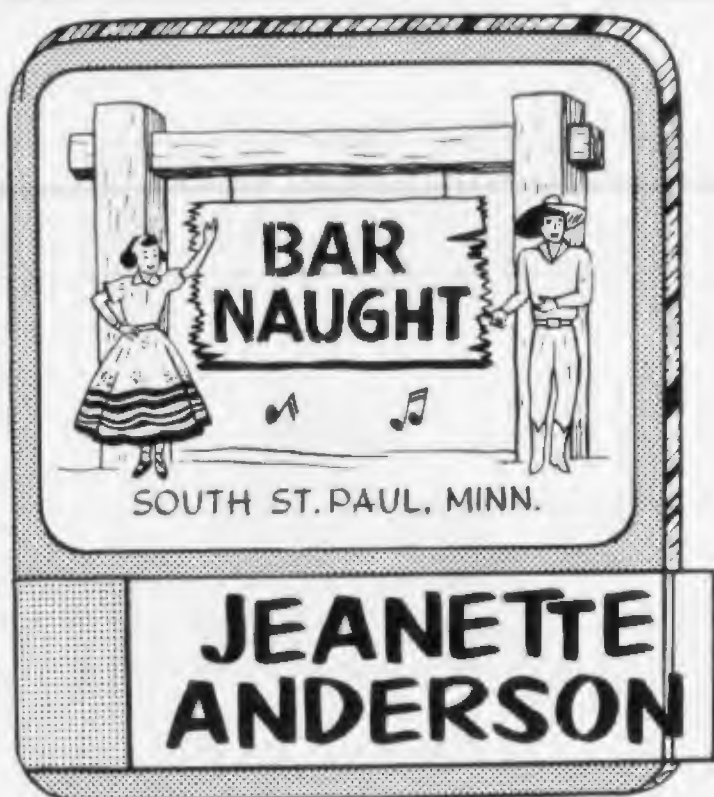
All orders f.o.b. Los Angeles

Meet the Chairmen, Helen and Harry Moore who are in charge of the 11th National Convention in Miami Beach in 1962.

—Photo by George Hamilton,
Miami Beach News Bureau



Callers and Round Dance Council are named as official hosts of the 11th National. They will be functioning in eight halls of various sizes which will offer 150,000 square feet of floor space for square dancing. The halls are 100% air-conditioned. A "hash hall" is planned for three full days. Swap shops, workshops, every type of dancing, including a Welcome Dance for first-time Conventioneers, will be programmed. Four halls have been set aside for round, folk and contra dancing. The sound has been thoroughly investigated on its accepta-



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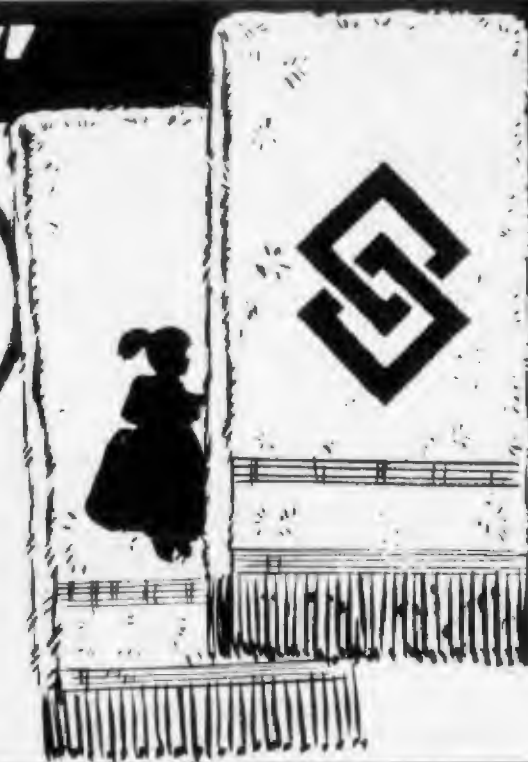
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and Split the Ring,
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817 State St., Springfield, Mass.

bility for square dancing and has been found to be acoustically perfect. The controls will be in the hands of a square dance caller, as well as skilled sound technicians.

The National Square Dance Executive Committee, consisting of Chairmen of all past national conventions, met with the Miami Beach folks in their town on December 3, 1961. They listened with great interest to the reports of the chairmen of the 11th National. There are 31 of these latter, from all parts of Florida, and the Executive Board feels that they are taking

strong hold of their particular areas of responsibility, showing willingness and enthusiasm.

TEXAN TOURS EUROPE

Clyde V. Jones, club caller for the Kerchief and Calico of San Antonio and his taw, Thelma, toured 13 countries in Europe last summer. Clyde called for the square dance club in Bremerhaven, Germany and the Paris Squares of Paris. Clyde reports that Ken Jones at Bremerhaven and Johnny Bagwell in Paris are doing a tremendous job as callers for their respective clubs.

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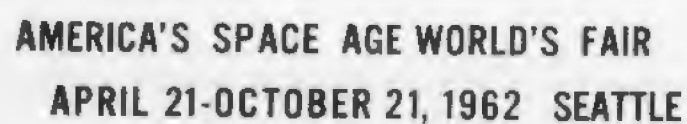
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RICHARD DICK

Richard Dick of Little Rock, Ark., has called his last tip, having passed away on December 15, 1961, after a lengthy illness. He will be long remembered for his active participation in the progress of square dancing in his area.

DANCE IN MAGNIFICENT SETTING

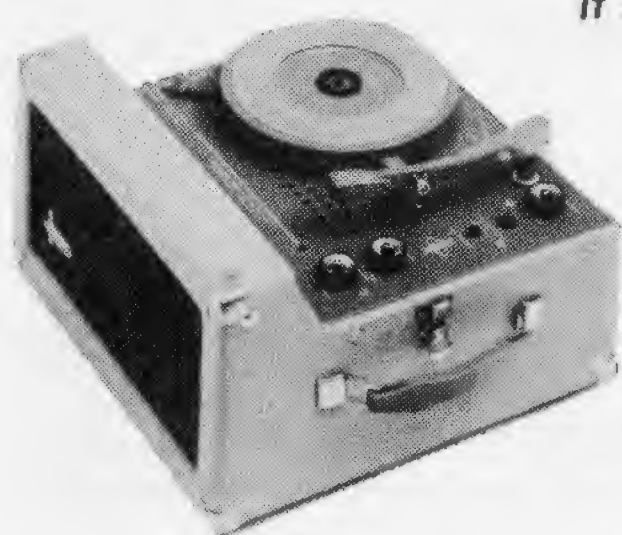
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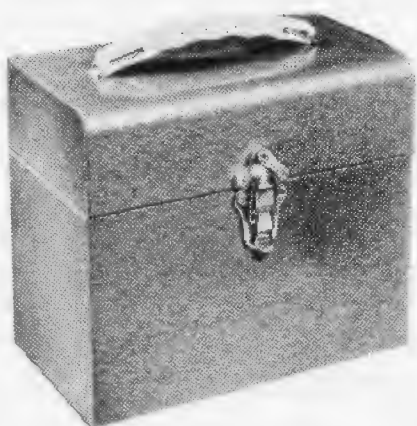
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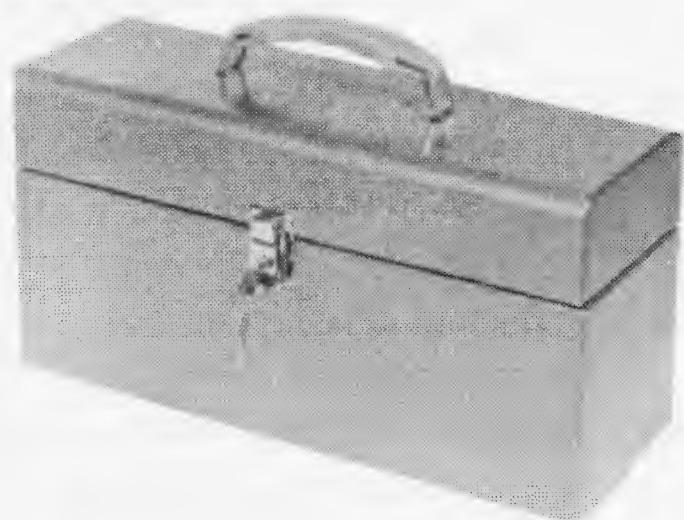
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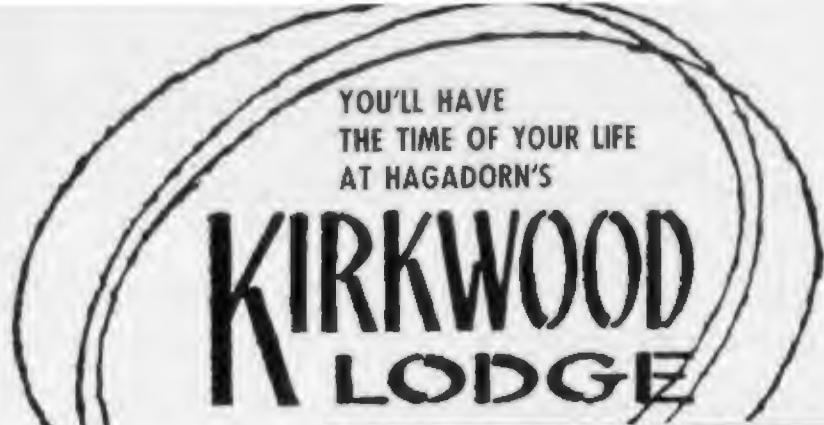
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SINGING CALLS

AN APPLE FOR THE TEACHER — Keeno KB 2670

Key: G

Tempo: 129

Caller: Harold Bausch

Range: High HD

Music: 2/4 Standard Western

Low LD

Instruments: Guitar, Violin, Bass, Accordion, Rhythm Guitar

Synopsis: (Intro) Allemande — partner right hand gents star left — right hand turn your partner — allemande — weave the ring — do sa do — bow — weave the ring — swing. (Figure) Corner do sa do — bow — heads right and left thru — cross trail, go round two — line of four forward and back — shoot the moon — allemande — partner do sa do — swing corner — promenade — balance — swing.

Comment: Music uses violin or guitar for lead. Dance patterns flow smoothly and are well timed. Figure uses a new basic (shoot the moon). Harold's calling is clear and melodious.

Rating ☆

TUCK ME TO SLEEP — Bogan 4449

Key: E flat

Tempo: 130

Caller: Nathan Hale

Range: High HC

Music: 2/4 Western Ragtime

Low LB

Swing

Instruments: Piano, Clarinet, Banjo, Drums, Bass, Accordion, Saxophone

Synopsis: (Break) Corner do sa do — partner swing — promenade single file — gents right hand star — pass partner once — second time do paso — ladies promenade — partner star thru — promenade. (Figure) Head ladies chain — heads square thru — split the sides, both

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Each report gives an analysis of the record and the dance. The shaded area in the chart indicates the voice range used by most recording companies. By comparing the voice range letters in each analysis with those on the chart, you should be able to determine the record's suitability to your voice. Occasionally a report will be starred (*) in which case you will find the calls reproduced in the Workshop section of the same issue.

Some of the square dance records reported will have rating symbols at the end of the "Comment" section. These represent the opinion of the reviewing committee. Symbols used indicate as follows: ☆Average, ☆☆Above Average, ☆☆☆Exceptional. No rating will be shown for Sets in Order records as the reviewer is a member of the S.I.O. staff. In place of the rating symbol will be the initials S.I.O.

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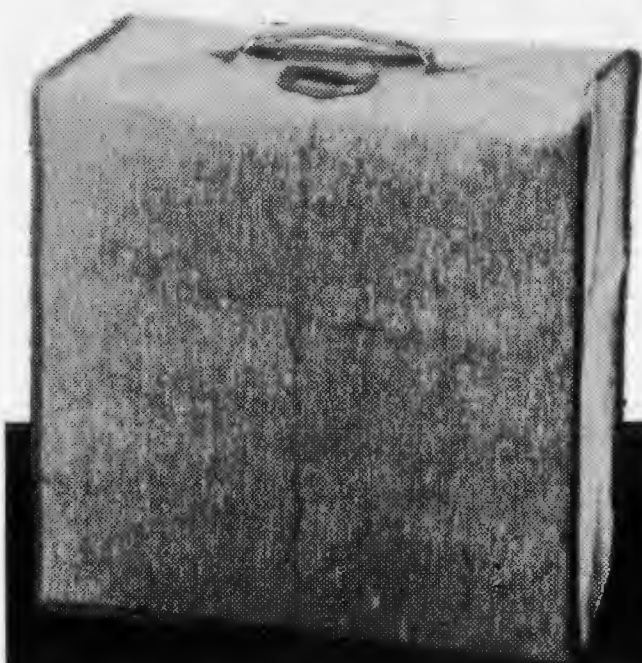
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turn right around one — Dixie chain — lady left, gent right, round one — turn back and swing corner — promenade.

Comment: Music has lively swing and tune is familiar. Break and figure both travel and are well timed. Nathan's calling is clear and pleasant. Rating ☆

star right, turn opposite by left — gents star 3/4 — allemande — weave ring — do sa do — promenade — swing. (Figure) Heads right and circle to a line — pass thru, bend the line — up and back — pass thru, bend the line — up and back — square thru — swing corner — promenade — swing.

DREAMY MELODY — Kalox 1013

Key: C

Tempo: 134

Caller: Billy C. Lewis

Range: High HD

Music: Spanish-Western

Low LC

Instruments: Guitars, Drums, Bass, Violins,
Piano

Synopsis: (Break) Allemande — do sa do — gents

Comment: Music has a Spanish flavor with a fast samba rhythm. Tune moves around a lot and the higher notes are used several times. Both break and figure have easy but well timed patterns. Callers will have to practice a little to fit words to the melody. Billy's calling is quite danceable. Rating ☆

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AFTER YOU'VE GONE — Kalox 1014**Key:** E**Caller:** C. O. Guest**Music:** 2/4 Western Swing**Instruments:** Violins, Guitars, Bass, Drums,
Piano**Tempo:** 137**Range:** High HA

Low LA

Synopsis: (Break) Allemande — do sa do — gents star right — turn opposite left — gents star $\frac{3}{4}$ — allemande corner — grand right and left — box the gnat — girls star left — partner do sa do — allemande — promenade. (Figure) Allemande — turn partner right — gents star left — star promenade — back out — ladies chain — chain back — whirlaway — swing right hand lady — promenade.

Comment: Music has exceptionally fast tempo and is in a lower than average key. Both break and figure are well timed but the right hand star in break requires some adjustment after the partner do sa do. The dance is quite danceable and Guest's calling is pleasant. Rating ☆

GLAD RAGS — Windsor 4806 ***Key:** G**Caller:** Max Forsyth**Music:** 2/4 Standard**Instruments:** Multiple Guitars and Harmonica**Synopsis:** Complete call printed in Workshop

Comment: Music is by Len Payton and is in much the same style as his well known hoedowns. The figure is fast moving with conventional timing. The figure is unusual and call is wordy. The tune resembles "Alabama Jubilee." Max's calling is clear. Rating ☆☆

SHEBOYGAN — Sets in Order F 118 ***Key:** F**Caller:** Bob Page**Music:** 2/4 Subtle Jazz**Instruments:** Piano, Clarinet, Accordion, Drums,
Bass**Synopsis:** Complete call printed in Workshop

Comment: Music is subtle and has nice rhythm. Dance patterns are smooth and well timed. Figure is a little unusual with single file promenade following two left hand stars. Bob's calling is clear and melodious. Rating—S.I.O.



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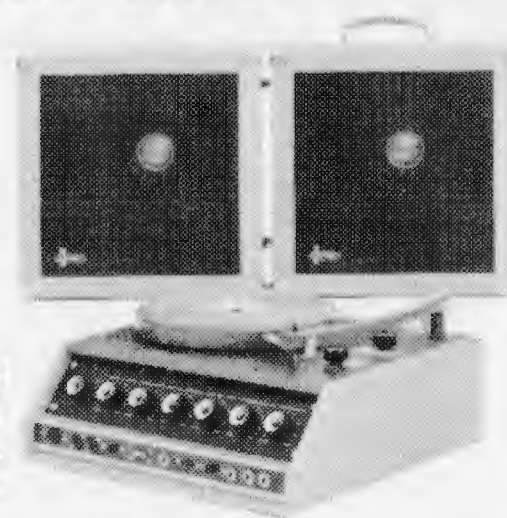
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MY BONNIE LIES OVER THE OCEAN —

MacGregor 8975 *

Key: G

Tempo: 129

Caller: Fenton Jones

Range: High HB

Music: 2/4 Ragtime Jazz

Low LB

Instruments: Accordion, Piano, Bass, Guitar,
Drums, Celeste

Synopsis: Complete call printed in Workshop

Comment: Music is interesting and both break and figure are well timed and quite danceable. Callers may have to work with the "with calls" side to fit words to music. Jonesy's calling is clear and melodious. Rating ☆☆

FOUR LEAF CLOVER — Bogan 1136 *

Key: A flat

Tempo: 130

Caller: Nathan Hale

Range: High HB

Music: 2/4 Standard Ragtime

Low LA

Instruments: Piano, Guitar, Clarinet, Saxophone,
Drums, Banjo, Bass

Synopsis: Complete call printed in Workshop

Comment: Call is close timed but quite danceable. In both break and figure the commands give considerable lead but experienced dancers will have no trouble. Music is jazzy and rhythm is strong. Nathan's calling is clear. Rating ☆☆

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HUNDRED TO ONE — Lore 1011

Key: G

Caller: John Hendron

Music: 2/4 Jazz

Instruments: Accordion, Piano, Drums, Violin,
Bass

Tempo: 133

Range: High HB

Low LD

Synopsis: (Break) Allemande — swing — four ladies promenade — partner right — corners allemande — promenade — all back track — girls turn back, allemande — promenade. (Figure) Corner do sa do — men star left — star promenade — gents back out, ladies in — wrong way star promenade — girls do roll-away with a double whirl — allemande — weave the ring — promenade — swing.

Comment: Tune has an easy melody to sing but lead on instrumental is weak so it will take a little practice unless caller is completely familiar with song. The music has a lively swing. The dance is fast moving and basically well timed. Some dancers will have trouble with the "roll-away twice around" without some previous instruction. John's calling is pleasant.

Rating ☆

WOODEN HEART — Keeno 2200

Key: C

Caller: Harold Bausch

Music: Western

Instruments: Guitar, Rhythm Guitar, Piano,
Drums

Tempo: 127

Range: High HC

Low LC

Synopsis: (Figure) Allemande — do sa do — promenade — back out and circle — corner swing — promenade. (Break) Allemande left for allemande thar, right and left and star — shoot star and repeat thar pattern—shoot star, grand right and left — promenade.

Comment: Music is simple but pleasant. Dance patterns flow smoothly. Harold's calling is quite danceable.

Rating ☆

WHEN THE SAINTS GO MARCHIN' IN — Blue Star 1590

Key: C

Caller: Andy Andrus

Music: Ragtime Jazz

Instruments: Piano, Guitar, Bass, Violin,
Trumpet, Clarinet, Drums, Trombone

Tempo: 132

Range: High HC

Low LC

Synopsis: (Break) Allemande, go right and left for a thar star — shoot star go full around —

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partner right and pull by — allemande — grand right and left — swing — promenade. (Figure) Heads forward and back — box the gnat — pull by, round one to four in line — go forward and back — box the gnat — all circle eight — sides star thru — pass thru and swing — promenade.

Comment: Music is jazzy with lots of action. Dance is well timed and words take but little practice to fit them to the music. Andy's calling is quite danceable. Rating ☆☆

FICKLE HEART — Dash 2535

Key: C

Caller: Bob Morris

Music: 2/4 Western

Tempo: 132

Range: High HC
Low LA

Instruments: Violin, Guitar, Bass, Banjo, Drums

Synopsis: (Figure) Allemande — swing — heads promenade half way — in middle do sa do — star thru — pass thru — allemande — bow — do sa do — pass her by — with next start right and left grand — do sa do — promenade. (Middle break) Walk around corner and see saw partner — gents star left — star promenade — wheel full around and star promenade again — back out, make a ring, circle left — allemande — do sa do — allemande — promenade.

Comment: The dance pattern moves along and is well timed. The tune is an unfamiliar "Western" that has unusual note sequences that a caller will have to learn in order to call it. Bob's calling is clear.

SHINING RUDOLPH'S NOSE — Top 25027

Key: D flat

Caller: "Decko" Deck

Music: 2/4 Smooth Jazz

Tempo: 129

Range: High HE
Low LB

Instruments: Clarinet, Piano, Guitar, Drums, Bass

Synopsis: (Break) Allemande — do sa do — men star left — star promenade — inside out, once and a half — ladies chain over and back — corner do sa do — partner promenade — swing. (Figure) Heads whirlaway half sashay — go forward and back — star thru — frontier whirl — face the middle — pass thru — right hand star with sides — heads left hand star — corner box the gnat — swing — allemande — promenade to end the dance.



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Comment: Music is well played and has good danceable swing. The dance patterns are exceptionally fast moving and close timed. "Decko's" shotgun style of calling is different. Tune is a seasonal one. Rating ☆

WILL SHE EVER THINK OF ME — Blue Star 1591

Key: B flat **Tempo:** 130
Caller: Buford Evans **Range:** High HC
Music: 2/4 Western Swing Low LC
Instruments: Piano, Violin, Clarinet, Trumpet, Drums, Bass

Synopsis: (Break) Allemande — right and left for thar star — shoot the star, right, then box the flea — gents star right — allemande corner — do sa do — swing — promenade. (Figure) Heads square thru — with sides right and left thru — dive thru — pass thru — square thru — California twirl — star thru — do sa do — swing — promenade.

Comment: Music has a Dixieland swing and uses a large band. The break has standard timing but the figure becomes quite busy and close timed. The calling is clear. Rating ☆

HOEDOWNS

SIX MIX — MacGregor 8995

Key: A **Tempo:** 124
Music: Violins, Piano, Bass, Accordion, Banjo
Comment: A snappy, six-eight time instrumental that should offer interesting contrast. The music should also be quite adaptable to contras. The flip side has a "with calls" dance by Jerry Helt. The pattern includes several of the traditional figures seldom used today. Rating ☆☆

ROCKIN' HOEDOWN — MacGregor 8985

Key: A **Tempo:** 130
Music: Guitar, Drums, Piano, Bass, Accordion, Guitar, Vibes
Comment: A jazzy instrumental with the lead instruments "noodling" around a chord pattern. The flip side is a conventional hoedown pattern well called by Bob Van Antwerp. Rating ☆

NEW MULE — Sets in Order X-2132

Key: G-D **Tempo:** 130
Music: Violin, Piano, Guitar, Bass

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Comment: A modern record of the old standard "Flop Eared Mule." A traditional style hoedown with heavy after-beat.

PINE TREE STOMP (flip side to above)

Key: D **Tempo:** 130

Music: Violin, Piano, Guitar, Bass

Comment: A hoedown version of the tune "When They Cut Down the Old Pine Tree." Music has a strong after-beat rhythm and has the traditional hoedown style. **Rating—S.I.O.**

GITFIDDLE RAG — Grenn 12042

Key: F **Tempo:** 130

Music: Guitar, Piano, Drums, Bass, Violin

Comment: A jazzy hoedown that has nice swing. Music is well played. For the caller who likes the novel and different.

TOWN AND COUNTRY (flip side to above)

Key: A **Tempo:** 128

Music: Banjo, Piano, Drums, Bass, Violin

Comment: Lots of swing in this one and still has the traditional feel. Well played. **Rating ☆☆☆**

ROUNDS

CHOPSUEY POLKA — Blue Star 1592

Music: Guitar, Piano, Saxophone, Banjo, Clarinet, Drums, Bass

Choreographers: Dottie and Van Van der Walker

Comment: A lively two-step with routine featuring a buzz sashay. Dance is not difficult. Music is full and has an interesting arrangement.

POLKADOT GLIDE (flip side to above)

Music: Bass, Saxophones, Piano, Guitars, Drums

Choreographers: Jimmy and Vivian Holman

Comment: Music is well arranged and has a "full" sound. The dance routine is easy and smooth flowing.

WALKIN' TO MISSOURI — Sets in Order X 3127

Music: Saxophones, Organ, Guitar, Piano, Drums, Accordion, Clarinet, Bass

Choreographers: Bryce and Elner Reay

Comment: Music is full and has good rhythm. Tune is also known as "Poor Little Robin." The routine is a spritely two-step with quick changes of tempo. Dance is not difficult.

WALTZ LOU ANN (flip side to above)

Music: Saxophones, Clarinets, Piano, Drums, Accordion, Bass, Guitar

Choreographers: Norman and Louise Pewsey

Comment: Music is a fast moving waltz in Viennese rhythm. The dance is quite easy with most parts repeating.

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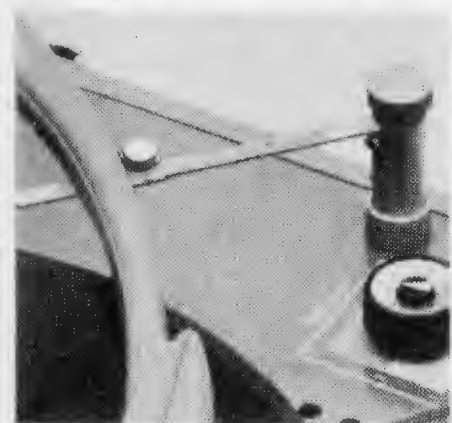
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(Americana, continued from Page 12)

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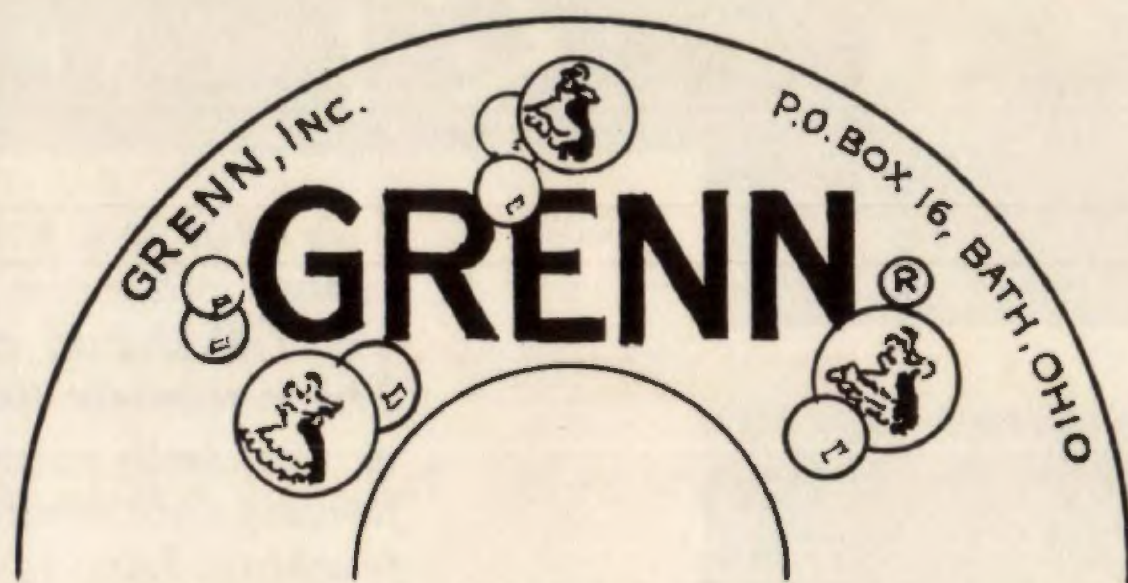


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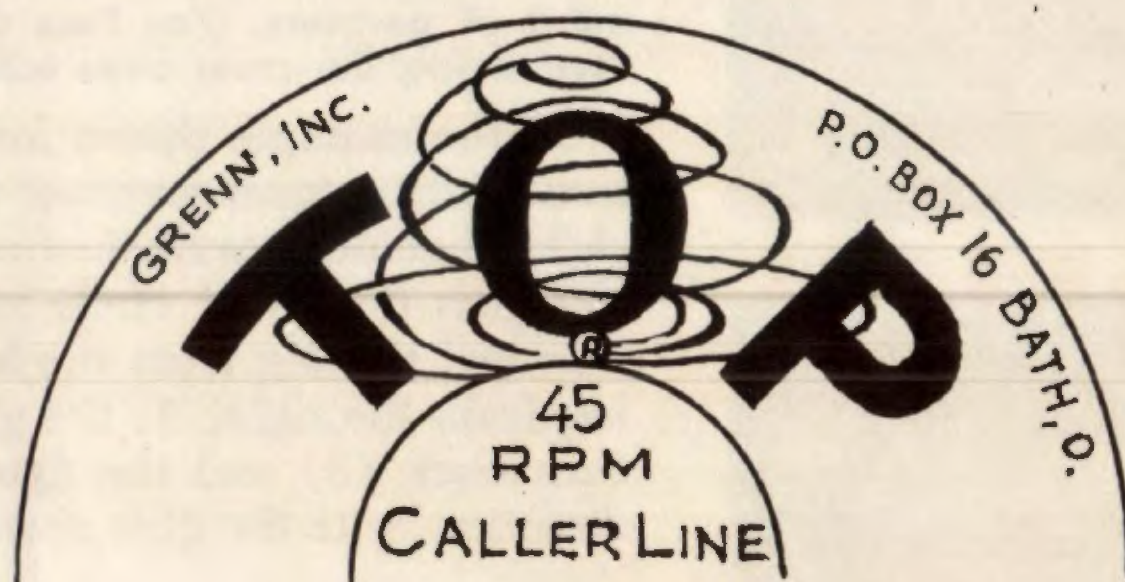
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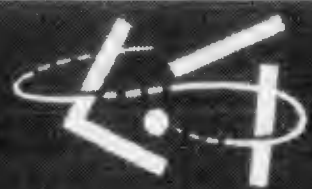
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1



2



3



4

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ONCE AGAIN we come to the line of four series. This time we find a movement that affects two changes (1) change of direction and (2) change of individual arrangement. After reading it over check it against the one we ran last month (Ends cross over — Centers turn back). You'll find it an interesting comparison.

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In the example shown here, from a line of four facing the same direction with partners reversed (1) the two ladies move forward and, passing right shoulders, walk in front of one of the (bucks) men (2). Both of the girls do a half circle maneuver and change their facing directions. The girl starting from the left will end a beat or two after the girl starting from the right. As the girls near the line, the two men individually U turn back (3) and the figure ends with a line of four, having reversed direction, with the girls now on the man's correct side (4).

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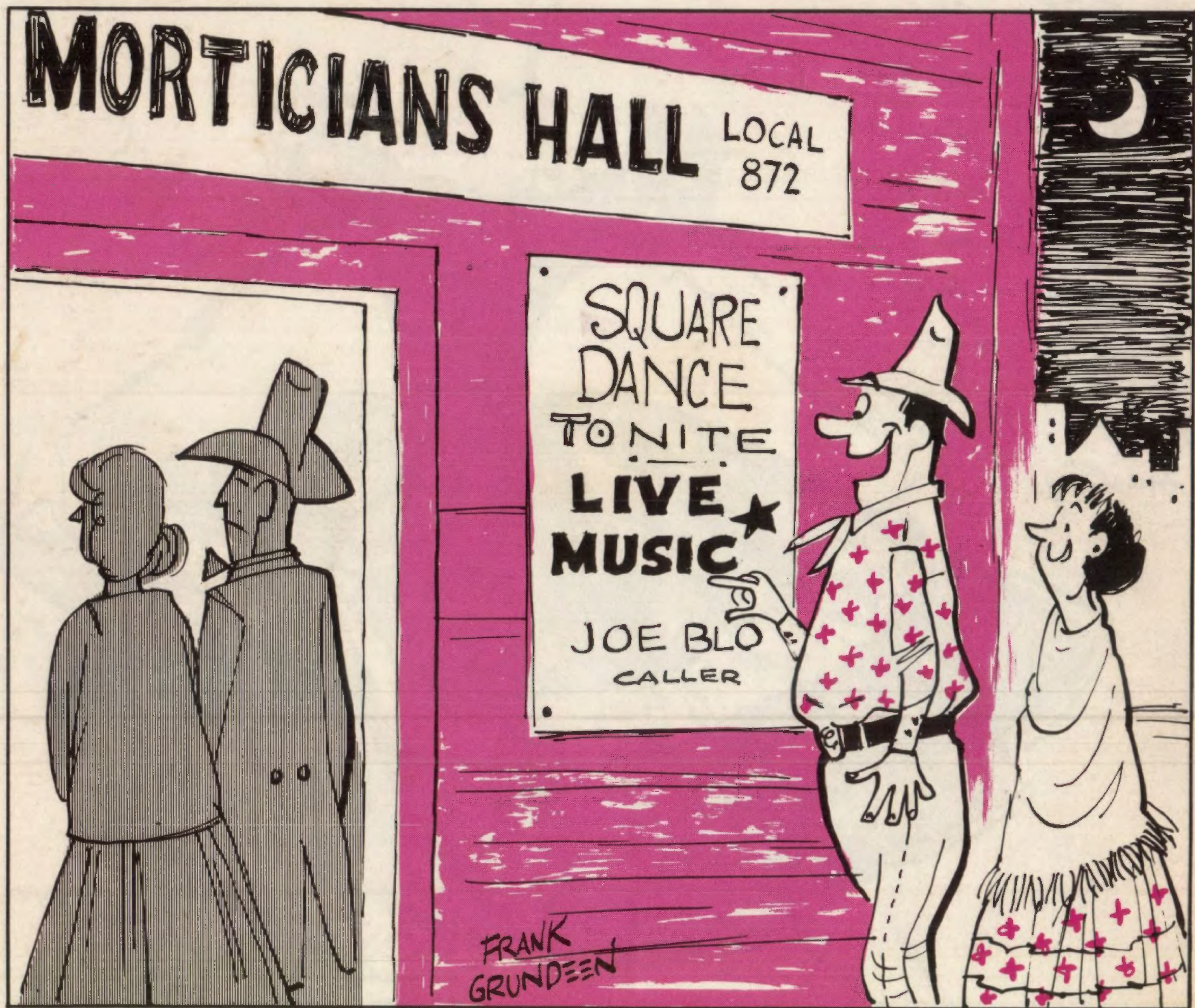


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